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Welcome to our Sixth Annual

The past year has seen our Festival gain recognition as a major summer event. As a result, we are now receiving financial support directly from our civic government. Further, the mayor's office has been instrumental in assisting us in acquiring one of our major acts this year — Vassilios Papachristou, an internationally-famous Greek folklorist and teacher of Greek dance. We acknowledge support from the mayor, aldermen, and the many City departments whose ongoing involvement with our Festival is most appreciated.

As with past festivals, we have included many new and exciting entertainers in our line-up this year. We hope you will approve. Your comments are important, so please drop us a line or two after the Festival and let us know what you liked and what you would like to see us doing in the years ahead.

Something new: on Sunday there will be professionally certified signers on our Evening Stage to

interpret for the hearing impaired. Also, the CBC will be televising several of our evening performers for a six-part series of half-hour programs for local viewing during the fall and winter. We need feedback from you, our audience, as to whether the presence of the additional equipment around our main stage has interfered in any way with your enjoyment of these concerts. Remember, it is ultimately *your* festival. Without your continuing patronage we would not have made it this far, so please let us know how you feel about these new developments.

Thank you to our volunteers and the many government, corporate, business, and private sponsors and donors. Your input supports us, encourages us, and keeps it all happening.

Enjoy the weekend!

Don Whalen

for the Staff and Volunteers

of the Edmonton Folk Music Festival



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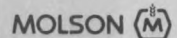


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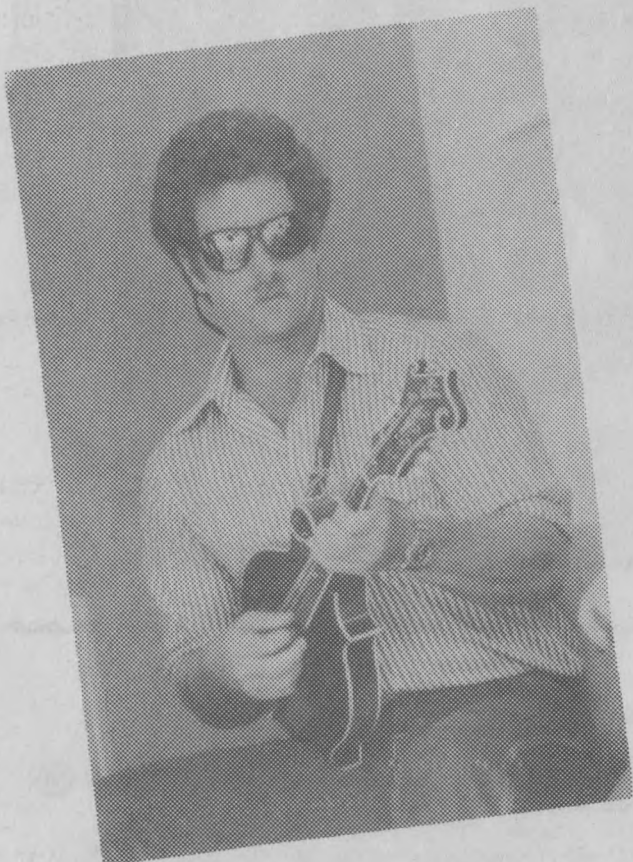
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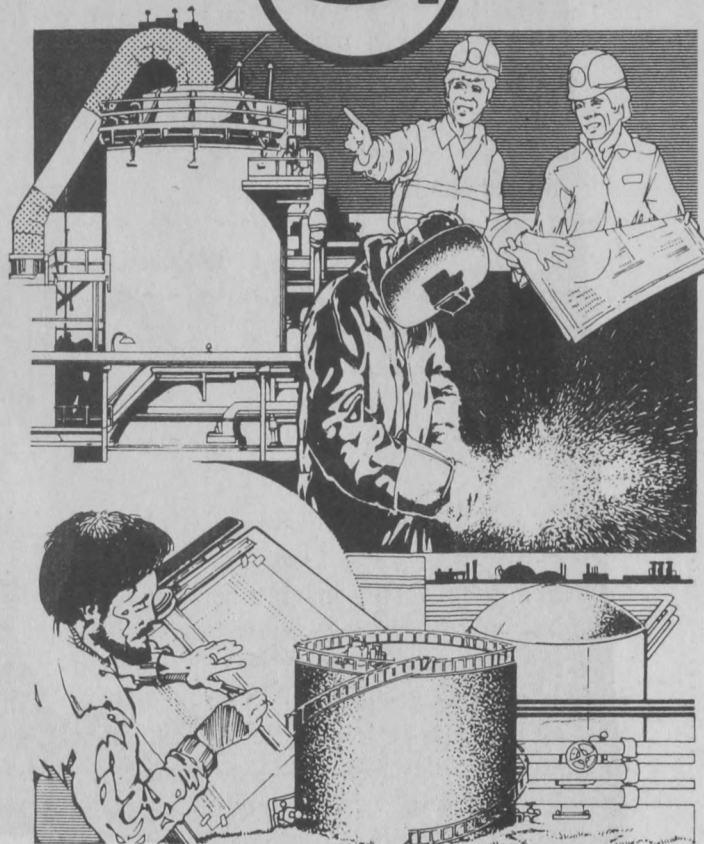
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Interview: Nelson Whalen, Production Manager By Holger Petersen

The Folk Festival you see running like clockwork around you was not thrown together overnight.

Holger Petersen spoke with Production Manager Nelson Whalen recently and had an inside look at the enormous workload shouldered by a small full-time staff and 500 volunteers, and at the hundreds of community organizations and businesses donating time, materials, and patience to make the Edmonton Folk Festival a smooth-functioning, happy event.

Holger: *Nelson, I wonder if we could start by having you describe your current position with the Edmonton Folk Festival, and perhaps give us a bit of background in terms of how you evolved to that particular position.*

Nelson: - Well, my present position is that of Production Manager. When I first started with the Folk Festival in 1980 — Don (my brother) and I began the project — he sort of took me away from my regular trade, which is pipe fitting, and at that time, in 1980, I started out as the business and financial manager. I'm not bad at business, but I'm terrible at finances, so what I wound up becoming was the production manager. That basically involves putting the site of the festival together, dealing with various businesses within the community, and borrowing and begging for just about anything that we possibly need to do the show. There's a tremendous amount of equipment from many businesses that are supporting the festival in a major way. Donations range from \$10 to \$10,000 in value over the course of the summer.

My function now is the production of the Festival. I leave the financial end of it more or less to Don and the rest of the the people in the office. The project itself is too large and there's too much of a scope of activities to actually heap praise on any one person. It seems to me that the group that we have together now is probably the best group we ever had in terms of paid staff. There's regular paid staff over the course of the winter. In the summer the Festival project is expanded. We bring in new staff, and we also hire some students and Summer Canada people to complement our promotions activities. Each one of us, in our own respect, carries a very very large load, so when you ask "Who is ultimately responsible for the Festival?" I guess my brother Don would have to answer for that, because he's the Director. However, he is responsible for a certain part of it, and that's basically the performers. There's so much more. The project, being a community-based organization, draws close to 500 people as volunteers from the community: that's looked after by Dee Swan. The promotions, donations, and fund-raising activities are looked after by Jean Ure. So it's a shared responsibility.



Holger: *I guess it would be safe to say that, as the production manager, you're responsible for the physical production itself — the layout of the site, the staging, the fencing, the kitchens, the concession areas, the security — pulling everything of a physical nature, I suppose, of the Festival, together.*

Nelson: Basically, that's what I do. I work as a liaison with the City, in taking over Gallagher Park. We have a contract with the City to use that park, and there's all the various City departments that we deal with. We are responsible to do a workable, reasonable job so there won't be any complaints. If there are any situations which could create a hazard, they're already looked after. So in other words, what we do is come to the various City departments with solutions. We don't walk in and say "Here is a problem — solve it for us." We walk in and say, "We've solved this problem — this is what we need from you. We usually exceed their standards. So that part of it, in establishing a good working reputation within the community, I think belongs to me. It's up to me to make sure that every last detail is looked after properly. That's a lot of time and effort. Luckily now I have an assistant for the second year. His name is Doug Cox, and without him I would probably be on crutches or in a wheelchair.

Holger: *There's also, of course, the aspect of working with the community league and the people of the community in the area of Gallagher Park, and, I suppose, all the considerations that that involves, not only during the Festival, but before the Festival, in terms of setting up the Festival itself.*

Nelson: The Cloverdale area, where Gallagher Park is situated, has been very supportive and understanding. We in turn offer them free tickets, so that it's just a

(continued . . .)

small concession on our part for them putting up with the Festival taking place, because we're in there for three and a half weeks, setting up and taking down, and there's noise, and we work all hours of the day.

Now during the actual running of the Festival, it's sort of a double-sided coin, because it's wonderful to have that location — it's very central, close to downtown, close to bus routes and any area of the city — however it's a community, so therefore there are consideration in terms of parking — we have a traffic crew, and we also coordinate with the City to line up no-parking areas so that the area is not overburdened by people coming in to park to go to the Festival over the course of the the weekend, and with that the Cloverdale residents have been very tolerant too. My hat's really off to them because we have yet to have one complaint from them that hasn't been solved. If we do get a concern expressed, then we act on it right away so that whatever it is doesn't happen again. But we certainly appreciate their support. They're very good people to have there.

Holger: *It's always amazing to walk onto the site on a Friday and see everything in such a final state — this beautiful park that's totally been transformed into a beautiful venue for music and performance, and all the other things that go on with the Folk Festival. I think most people who walk into that situation are pretty astounded by it, and I'm just curious if you could perhaps give us the schedule that you live by now in your sixth year involved with Festival — what the time allocation is, and as it gets closer to the Festival what other responsibilities you have. Where does it actually start for you?*

Nelson: Well, the heavy activity actually begins around the first of July. From that point on it's an every-day affair with ten- to twelve-hour days. At the approach of August, the days get longer and it's seven days a week, and it's twelve to eighteen hours a day. For as long as you can stay awake there's something to do — three things to do.

I've heard many people comment that the Festival site seems to just spring up like a mushroom overnight, and not being able to sit back and take an objective view of that I find it really tough to believe because it seems that there's so many hours put into it. Now the Festival site is put together by volunteers. Our contract with the City for the park last for about three weeks, so we have a two-week period of time to get in there and put everything up.

I must say we're aided a great deal by Heritage Days and the Edmonton Heritage Association, and we've been aided by them every year with the use of their red-and-white tents: they seems to add a real festive atmosphere and really transform the park, giving it a whole new perspective and really developing a wonderful ambiance that ordinarily doesn't exist. I mean it's

just a ski hill in the winter and a small ball park in the summer, and suddenly it's magically transformed into this wonderful festive atmosphere.

Now there's a lot of trucking that goes on. This schedule gets heavier and heavier as we run along and we've also been fortunate for five of the six years of operation to have a volunteer on our site crew who owns a trucking business, Franklin Siemans. He moves incredible amounts of things around, and that could be one of the main reasons I think why it all of a sudden just seems to spring up. It's a real concentrated effort on his part to get everything into the site — and in the space of two or three days.

What we try to do is give ourselves a day or two near the completion of the site preparation so that there's last-minute time for troubleshooting. It took us two or three years to learn that. I can recall three years ago we were just putting the last of the fence up at the main gate and people were walking through it. The rest of the site was pretty well put together, but we were just mortified that something like that was not quite finished at the time.

We try to have absolutely every question answered, every problem looked after, everything set up so that when the people come on the site we're totally prepared.

The site crew, as I say, are all volunteers, and we rely on them to work extra hard for long hours during the days leading up to the Festival so that they may take the entire weekend off to enjoy it. As soon as the Festival is over they have to come back in and take it all down again — take everything back to storage and return all the stuff we've borrowed from all the businesses in the community. It's a very hard-working schedule, and from my background, coming from the working man's sort of lunchbox life, it applies very well because it's an easy way for us to relate all the work that has to be done. We seldom get theatre stage people out to start erecting tents or building stages and things like that in the open. We work more easily with electricians, carpenters, and just our regular everyday working person to put the Festival together, and I think in that there's a certain excellence and pride in the quality of work so that everything is safe and we don't have performers falling through stages, and we don't have our tents sweeping away in surprise windstorms, and things like that. I think that sort of theme exists throughout the erection and the takedown of the site. We have very little turnover in the site crew — I would say 75% of the people who were with us the first year are still there. They come back every year and you just could not believe how hard these people work for nothing just to make it all happen.

Holger: *There are significant changes on the site every year and this year one of the main changes, of course, is the main stage which you've redesigned totally.*

(continued . . .)

Nelson: As the years go by, we're always improving things little by little — sometimes it's not that noticeable — but we're always open to suggestions and usually the suggestions come from the inside — from our volunteers, from people who suggest, "Well, why don't you have twice as many garbage cans as you had?"

The main stage this year we're calling the evening stage. We wanted to somewhat downplay the interest in the evening performances because we don't sell evening tickets. It's a family event that takes place all day. It's not just a show biz "Come to the variety performance at night." Actually people that only see the evening performances are missing the best part of the Festival, because they are missing an opportunity to see the performers in relaxed and spontaneous situations that are very different from regular concert settings.

Now we've reorganized the main stage. Every year in the past, we've been using an evening stage canopy that comes from the Winnipeg Folk Festival. This year our lighting contractor suggested that we raise the level of the main stage by at least ten feet because of the way the lighting works. The higher it is, the better it diffuses and the less angle it's aimed at the audience. People are not going to have to deal with lights which are too bright this year. The ceiling of the stage will be twenty feet in the air — ten feet higher.

In the beginning I was considering a sponsor to cover the cost of developing the stage, but as time went on I decided against that, at least for this year. I think we're going to be able to cover the cost of it ourselves. Our lighting person is supplying most the framework



that's required to make it work, so with that in mind I think we're going to be able to shoulder the expense of making a canopy and bring in the proper equipment. The stage will be lower this year than it's every been before. We've surveyed it — it's been pinned out and laid out. Our belief is the lower the better: people may sit up very close to the stage, within five or six feet of the performances. The stage will be two feet off the ground at the very most, following in the general theme of the workshop stages which are again eighteen inches off the ground. This gives everyone a better view and makes it like a big living room — there's no barrier between the performer and audience. Each year somebody will contribute something even if it's an idea, and we'll just go for it and do the best we can to change and improve.

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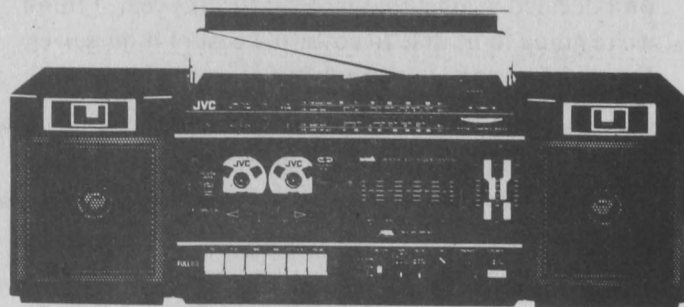


Ragtime to Rolling Stones, a weekly radio program on ACCESS NETWORK CKUA AM/FM, is broadcast at 8 p.m. on Tuesdays and repeated at 4:30 p.m. on Saturdays. It surveys the history of popular music from 1900 to 1970, and it is designed to help students in three Athabasca University humanities courses: Blues to Big Bands, 1900-1940; Bebop to Beatles; 1940-1970; and Advanced Studies in the History of Popular Music.

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Children's Area

Holger Petersen spoke recently with Artistic Director Don Whalen about his thoughts on our Children's Area.

Holger: *This Festival has always had a very colourful and interesting children's program, Don. Could you share with us your approach to this part of the Festival?*

Don: I have always included a very active children's component in our Festival. We incorporated a strong children's program in our first Festival, and in a way, we may have established a bit of a precedent, since other Festivals in Canada have strengthened their children's program over the past five years, but I'm not sure we had any role to play in it. The Children's Program has always been an important part of our Festival, and I intend to keep it that way.

Holger: *It's also fortunate to have such a good facility for children.*

Don: We're lucky! Even though our park has a minimally-equipped playground area, our volunteers really build it up. They build a waterslide, do face painting, supervise games, hand out balloons, etc. so there's activity going on for children all the time.

There's a full live-entertainment program on the Children's Stage as well. Many of our adult artists will



be performing on the Kid's Stage this year — Ginni Clemmens, Whiskey Jack, Reel World Stringband, David Amram, to name a few. These are performers who were hired as adult entertainers, but also wanted to do children's performances.

Of course, we have artists who are primarily children's entertainers as well — Paulo, Ian Johnstone, the Kenuppets, etc. I think it's important to balance the children's program with both musical and non-musical entertainment since kids get tired of listening to music continuously. That's why we include puppets, jugglers, and the like in the program.

**Best Wishes
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Mayor

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MESSAGE FROM THE MAYOR

Hi!

If Uncle Don's luck holds, when you read this you will all be sitting under a hot August sun, enjoying yet another Edmonton Folk Music Festival. I have very much enjoyed the Festival in past years and I am told it already has a national reputation as one of Canada's best.

What makes me especially proud is how hard so many volunteers work to make this show a success. Sometimes we do not see it ourselves, but outsiders know that Edmonton's volunteers have a very special extra kind of energy and enthusiasm. They help us pull off world-class events that could not possibly be staged without their help.

Enjoy the food, the music and just enough of the sun.

On with the show!

Sincerely yours,

Laurence Decore

Laurence Decore
Mayor

THE CITY OF
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Things You'll Want to Know While at the Festival

Souvenirs

Buy your souvenir Festival T-shirt and Hat at the Polar Artworks booth just east of the Crafts Area.

Festival Buttons can be found at the Info Booth just inside the Main Gate.

Telephones

Mobile pay phones are located near the Info Booth by the Main Gate.

Water

Fill your container at the tap at the building just behind the Info Booth.

First Aid

Our crew of nurses and doctors are prepared for any emergency. Their tent is located between Stage 2 and Stage 3.

Lost & Found

Check with the Info Booth if you have lost or found something.

Lost Children are taken to the First Aid Tent. Announcements of lost and found children will be made from the stages.

Program Books

Borrowed this book and want to know where your friend got it? You can purchase your very own copy (only \$1) at the Info Booth or at the South Gate.

Children's Area

Please do not leave your children unsupervised. The volunteer crew organizes activities but are not able to provide a day care service.

Records Area

Don't miss a stopover at our Records Tent — you'll find albums by many of our Festival performers — also some hard-to-find and rare albums at reasonable prices.

Crafts Area Hours

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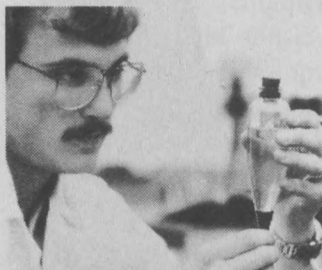
Records Tent Hours

Sat. 11:00am - 8:00pm

Sun. 10:00am - 6:00pm

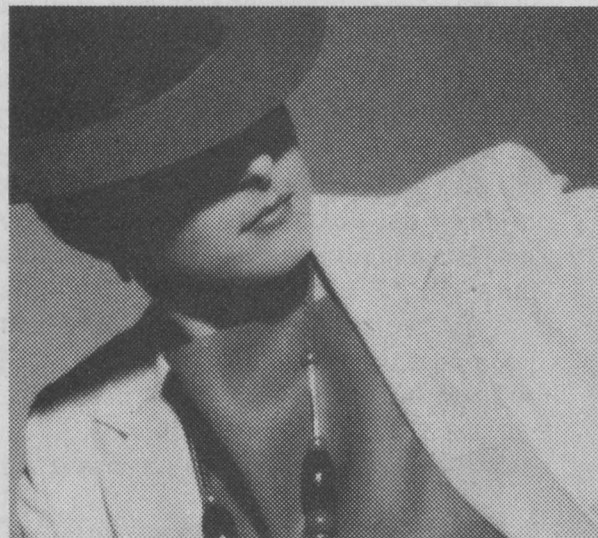
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Office of the Minister

Message from the Honourable Mary J. LeMessurier, Minister of Culture on the occasion of the Sixth Annual Edmonton Folk Music Festival

Welcome to the Sixth Annual Edmonton Folk Music Festival; one of Edmonton's most popular summer events. This festival has become more than music. It's a weekend of fun for the family and evidently from your success over six years, a very popular one too!

It is important to know that behind the scenes there is a large group of dedicated, well-organized volunteers who make sure that everyone enjoys the Festival.

My best wishes to all the musicians from the province and across the country who come to share their songs. My compliments to the organizers of the Festival for bringing all the elements together for a special summer weekend.

The next three days will be a festival of fun, food, and entertainment. Enjoy!

Sincerely,

Mary J. LeMessurier
Minister of Culture



A history of the South Side Folk Club

By Roddy Campbell

There was a time in Scotland when the most prominent members of society were the harpers, pipers, singers and poets. Apart from providing entertainment at social gatherings, the major task for these musicians was to preserve in music and song the history of the clan which would then be passed from generation to generation. These epic compositions would be heard by all the local inhabitants of any given area in the great communal halls that also served as a source of refuge in times of siege. With the collapse of the clan system after the Jacobite Rebellion of 1745 and the further decimation of the Highland population due to the reallocation in urban centres as a result of the Industrial Revolution, these occurrences all but eradicated the Gaelic tradition for hundreds of years.

Traditional music would have to wait until the late 50s and early 60s before the folk revival would give it once again the importance it so richly deserved. An important part of the revival was the emergence of venues in which folk music could be shared with others. As a result, the formation of folk clubs was a natural progression. By 1976 a part of the old Celtic culture reached Edmonton, albeit an Anglicized version.

In 1976 disco was king. John Travolta suffered from "Saturday Night Fever." Outside of the mainstream pop enthusiasts, it was unanimous that "disco sucked." Alternative music had stagnated, the punk invasion was still about three years away. However, in Europe, in the Celtic regions there was a renaissance underway for traditional music. It was led by groups like Ireland's Bothy Band, France's Alan Stivel, Scotland's Battlefield Band and solo artists like Dick Gaughan and Al O'Donnell.

Here in Edmonton a group of ex-patriot Scots were being swept away by the sheer passion of their musical heritage. If they couldn't leave Canada to enjoy live renditions of the music it was decided to bring the music here to their adopted homeland. By September of that year they had plucked up enough courage to hold an evening of traditional music. The old grad house on Saskatchewan Drive was procured as the venue. Lacking in everything but enthusiasm, the organizers managed to sell the concert out by persuading friends to attend.

That evening, fifty-seven people were crammed into what amounted to no more than a large living room to hear The Covenant, which featured Bob Devine and Jim MacLachlan. The warmup was was The Wee Malkies, the original house band, comprised of former U of A grad student Richard Janeczko, whose confidence of success was a motivating factor for the

club getting off the ground; the fine traditional singer Jim Connor, who also seconded as the house compère; and finally Yours Truly. Although the music that evening barely passed on technical merit, the raw warmth created by friends over a rousing chorus became a hallmark of these early gigs.

Within two weeks of its initial flush of success, the club had booked its first professional act, a duo from Scotland known as Gaberlunzie. Gaberlunzie were riding on a crest of Scottish nationalism that swept Scotland in the mid-70s. Needless to say, their patriotic songs went over a storm with an audience that was 90% from the same ethnic background. The following concerts that year all featured local artists such as Brandywine, Gordon Campbell, Derek Elliot, and Steve Goff.

By the spring of 1977 cracks were forming in the organizational structure due to personal problems. At the same time, the club also moved into an old unobtrusive whitewashed building just east of 103 Street and 83 Avenue — the Orange Hall. This new hall was much larger, needing greater effort to get all the tickets sold. No longer could an ethnic audience be relied upon to fill the building. The Wee Malkies broke up and the original committee splintered. From the chaos Jim and Janette MacLachlan emerged as the driving force behind the new organization, a position which they still enjoy today.

The following year saw season tickets printed and a newsletter circulated. Better contacts were made with performers in Eastern Canada and elsewhere. Slowly but surely, word was getting out and the Orange Hall was becoming packed more frequently. Migrant workers from the Maritimes, Quebec and Ontario could be found soaking up the rich array of Eastern musicians brought to this part of the country for the first time. People like Mendelson Joe, Ian Tamblyn Grit Larskin and a giant of a man by the name of Stan Rogers all found their way onto the S.S.F.C. club stage in these early years.

By 1979 the club began to fulfill its original purpose; the Celtic invasion was underway. Groups like The Chieftains, De Dannan, Clannad, Silly Wizzard, the Tannahill Weavers, and Ossian surpassed all expectation.

In the period from '79 to '82, the club promoted two concerts a month and sometimes a third at The Provincial Museum — all virtually sold out. Then came the downturn in the economy. Acts that formerly guaranteed a full house were now drawing barely a hundred people. In response, the number of concerts was cut back to one a month. However, the books

(continued . . .)

were still balanced without compromise to the high standards set previously.

When the doors open on the 21st of September to mark the beginning of the ninth season, it's rather fitting that an artist of Eric Bogle's stature should lead the way. Through sheer hard work the S.S.F.C. has developed a reputation as one of the finest venues in which to hear live folk music anywhere. But then again how could they fail with a philosophy like Janette MacLachlan's: "The basic thing is to entertain people, give them entertainment value . . . There are great musicians out there if you can motivate their travelling, do it." Now doesn't that sound like a rallying cry from days gone by?

The following artists will be appearing at the South Side Folk Club over the course of the 85/86 season:

Eric Bogle (Aust/Scot) Sept 21

Dab Hand (Eng) Oct 12.

Easy Club (Scot) Nov 9

Margret Christl (Can) Dec 7*

Jake Thackery (Eng) Jan 18

Feb 7*

Folle Avone (Can) Mar 8

April*

* denotes not confirmed. For further information, call 475-2260 or 478-6417.

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Watch out for the Full Moon

By Steve Poole, Peter Pirquet, Andy Donnelly



Commencing in September the Full Moon Folk concert series returns to the Chinook Theatre in Old Strathcona.

The aim of this series is to provide stage time and showcase opportunities to local musicians (both up-and-coming and established) and to build a home-grown folk music tradition. These monthly concerts (on the full moon, of course!) will feature local performers and offer many enjoyable evenings of varied entertainment at low cost.

The first concert, held on March 7th, featured Ma Fletcher, Ragamuffin (with guests the Sean McGuinness Irish Dancers), Liz and Marianne, and Prairie Cats. Hosts Brassneck (Andy Donnelly and Steve Poole) guided the small but lively and appreciative audience through the wide variety of music performed by the four acts.

Two months later Joan MacIsaac and Bev Ross headlined a memorable concert which delighted the nearly sold-out house. Joan and Bev are full-fledged performers in their own rights who, on this night, combined their considerable vocal and instrumental talents. John Spearn, Prairie Cats and John Malone and His Casual Acquaintances rounded out the evening with a broad spectrum of entertainment. Light-hearted link work between acts was again furnished by Brassneck with appearances by piper Mary Thurber.

The accent at Full Moon Folk is on quality music and fun, presented in an informal atmosphere. From traditional, bluegrass, ethnic and country to French café music styles, Full Moon Folk offers variety and spontaneity.

On September 29th, Full Moon Folk will present the Mike Mitchell duo, Prairie Cats, Brassneck and more, for an evening concert at Chinook Theatre.

For more information on future concerts or to arrange to play a 10-minute guest spot, call Andy at 473-2308.

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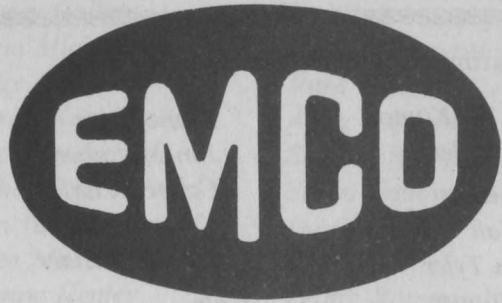
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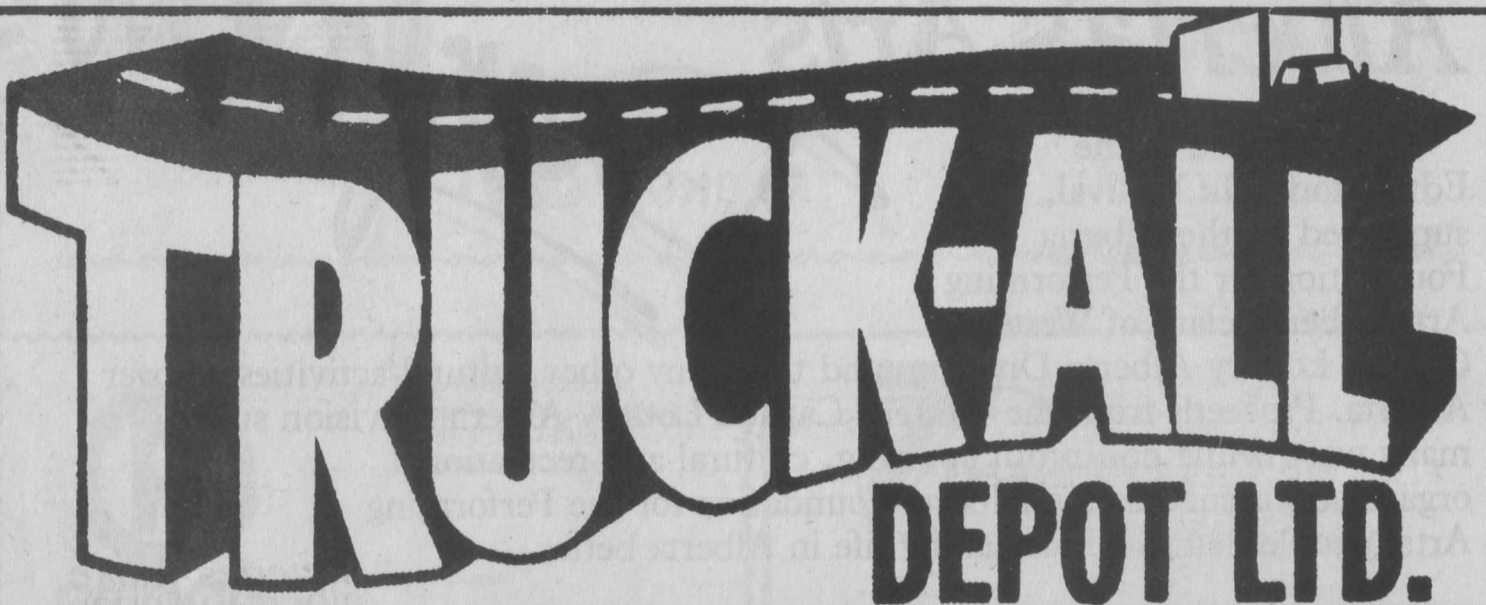
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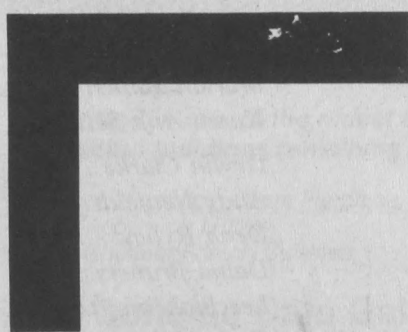
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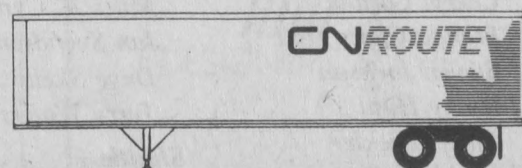


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Do old songs have any meaning today? By Emily Friedman

It seems to me that there are two questions here that imply a third. The first is whether old songs have any meaning today to late 20th-century American culture. The second question is whether the songs have any meaning for me. The thought that follows is whether traditional songs have any chance of surviving in this video age.

Well, I suspect that *most* old songs have about as much relevance to *most* of contemporary American culture as a fish does to a bicycle, to swipe a phrase. First, most people in the United States haven't run into more than a dozen old songs since grade school. Many of them haven't run into that many old songs, period. It's extremely hard to relate to something with which you have had no commerce, and often even harder to relate to something when your only contact with it was probably in a forced learning situation. For all she might have had to teach me, George Elliot will forever be a negative presence in my memory as the result of a most unhappy experience with *Silas Marner* in junior high school.

Second, the North American predilection for trendiness works against traditional music. For people over 35 or so, who recall when folk music was trendy, with the "Hootenanny" television show and all that, the end of its commercial success now marks folk music as anything but trendy. For younger people who missed out on the revival, folk music is obviously not the music of popular choice; peer acceptance lies elsewhere. Does that surprise you? Why? Traditional folkies pride themselves on their uniqueness, their solitary quest, their nonpareil taste. We buck the trends and shun the "mainstream" culture. So why should we be stunned when mainstream culture returns the favor?

The third reason for traditional folk music's lack of general relevance is that it's something quite old in the province of the new. And that is not an attractive quality in a nation where festivities attend the debut each autumn of new car models. Remember, if you're old enough (and if you're reading this magazine, you probably are), how weird it was that the Volkswagen bug looked pretty much the same, year after year? The United States, relatively speaking, is a shiny new country, untouched by war on its premises since 1855, highly materialistic, heavily committed to the advertising and consumer mystiques. We like new stuff. Old songs don't compete well unless they're only about 20 years old, because then they're good for nostalgia observances. But that isn't because they're old, but because they serve as reminders of a fondly remembered time in the life of the *individual*, not of the culture.

So traditional music is not going to ride triumphant into the 21st century on the shoulders of an exultant population.

Does it do anything for me? Of course not; I've devoted most of my adult life to trying to promote it because it bores me. Yes, Virginia, it has personal relevance. I like it for precisely all the reasons that the popular culture disdains it. I like it because it's old. I'm from Los Angeles, which isn't an old culture (and, in some opinions, isn't a culture at all), and anything that's really old appeals to me; much to the embarrassment of my companion, I stood in Holy Trinity Church and cried all over Shakespeare's grave a couple of years ago. I also like being different; I was a Berkeley hippie and I used to enjoy outraging people. I don't indulge in that kind of stupidity now, but my salad days did teach me how to be different when I needed or wanted to be, and folk music feeds that.

However, the main reason for my infatuation with traditional songs is that they are, in fact, cultural markers. They are an expression of history on a manageable scale. I learn much from them about how individual folks lived, and, as a culture junkie, I find this information invaluable. Through traditional folk song, I can learn where we've been, and how we thought, and thus can participate in a small way in the Great Human Musing, which is, where did we come from, and who were we? Stanley Kubrick fed into a basic human obsession when he showed those apes discovering the use of weapons in "2001". Personally, I'd like to know how in hell they found out that something as ugly and hostile as a lobster was good to eat. Traditional songs are footprints in a sand that has covered most of the rest of our past.

I also am a sucker for a good story, and this body of musical tales has great story lines. They concern weapons and lobsters and basic questions and fears, and those subjects appeal just as much to me as they did to the folks who first came up with the songs.

As for the survival of traditional songs, I am quite at peace about their prospects. The manner of transmission is different, but traditional folk freaks in the 1400s probably broke into a cold sweat when they heard about Gutenberg and realized that songs could now be transmitted in print (gasp!) instead of just orally.

Tape recorders and records do not make me faint. They are, frankly, far more accurate carriers of what traditional singers sound like, and what their lyrics are, than the highly unreliable oral folk process we're all so worried about losing. I'm not worried about losing *process*; I'm worried about losing *songs*. That doesn't mean that I do not mourn the loss of Joe Heaney and all he brought to singing, or that I'm not sorry that no living human being speaks Manx, or that I don't grieve for the family-oriented traditional community we shall likely not see again in our culture. I just want to keep what I can. And culture changes constantly; it is the fruits of culture we should try to save. (continued . . .)

That won't be hard. The old songs will go on. They got this far. I was showing my boss the first Roberts & Barrand Christmas album, and the next thing I knew he was asking me about the meaning of those odd verses in "Green Grow the Rushes". He had remembered the song for 50 years (from school, of course) and had always thought it was strange. "Happy Birthday" seems unlikely to die out. "Barbara Allen" will be with us. And everyone will have those dozen songs that he or she picked up along the way. The schools will help, and camping (remember how many folk songs you learned at camp?), and the postwar baby-boom generation will help. Why? Because, as Tommy Thompson of the Red Clay Ramblers has observed, traditional folk songs represent a certain set of values, and as more people who want to live on the basis of those values head back to the hills, literally or figuratively, to make their own quilts and beer, they will make their own music as well.

So after a decade of living on the edge of my seat, waiting for Godzilla to eat traditional folk music, I have learned to separate the future of an inevitably (and unfortunately) transient commercial performance scene from the future of the songs. The former is in deep trouble; the latter are not.

Someone once asked traditional musician Sherman Wimmer what tunes he liked best. His answer was, "Those wrote in time." That is precisely where the best folk songs are written — and we couldn't kill them if we tried.

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- 7) **CJSR-FM** supports Local, Canadian and International Folk Music. We congratulate the Folk Festival on six years of dedication to Folk Performers and Networks.

No introduction needed ... anymore By Peter North

One year ago this weekend, she was little more than a rumour as far as anyone outside of Alberta was concerned.

"There's a girl out in Edmonton who is knocking people out with an honest hybrid of country music she combines with a wild new wave-influenced stage presence and she's supposedly packing clubs and halls all over the province. And furthermore she's only been performing with her band for six months."

If you were in the right place at the right time at last year's Edmonton Folk Music Festival you could overhear any number of highly influential music moguls from Toronto and Vancouver wondering and speculating aloud, in the aforementioned terms, about the this singer named K.D. Lang who was kicking up at the chuck wagon races during the Calgary Stampede.

The speculation was over before the first night of the festival had wound down.

K.D. Lang and the Reclines had mowed down the hometown audience with an unprecedented 45-minute mainstage set (thanks to the late arrival of Peter Rowan and Mark O'Connor) that was capped off with an ovation that is usually reserved for acts that have been recording and touring for years, if not decades.

The 22-year-old singer from Consort, Alberta had everyone at the festival in her hip pocket and over the course of the next eight months she would continue to do the same in Toronto, Vancouver, Halifax, New York City, and countless points in between.

Canada's national newspaper, *The Globe and Mail*, became everything but her official press agent. Spreads in the influential weekly, *The Village Voice*, as well as *Rolling Stone* continued to add fuel to her shooting-star-like success.

Her only album to date, *A Truly Western Experience*, has sold 7,000 copies coast to coast, with no major distribution, and while it's not a high-tech or big-budget affair it makes one wonder just how many records she could sell given the opportunity to take her time in the studio and the push of a major record label.

It's just one more plateau peeking up over the horizon, and given the way she's climbed the previous ones it's not being presumptuous to expect her to tackle the task head on when the time arrives.

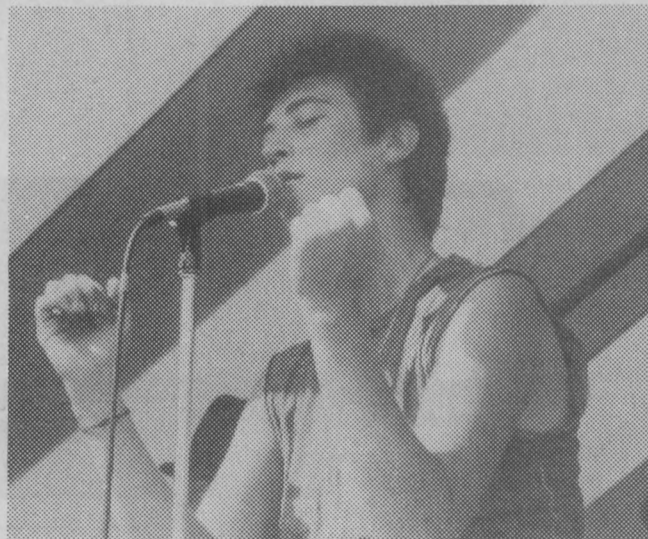
K.D. and the Reclines will be heading off to Japan following this weekend for Expo '86, and the fall will see them jetting over to Russia for an Alberta Government Economic Development trade fair called AltaTech.

And so it continues, K.D. Lang's wonderfully infectious wheatfield wave could, and should, become an intercontinental phenom.

What will happen over the course of the next 365 days is anybody's guess. But it doesn't really matter, K.D. Lang has put Alberta on the musical map and

whether you're a diehard fan or a member the music industry fraternity you can't help but have benefited in at least some small way from her success.

Peter North writes folk/country music columns for the Edmonton Sun.



K.D. Lang Profile

In order to further understand our cowboy's sweetheart, we asked Miss K.D. Lang to fill in the following questionnaire.

Since last year's Folk Festival I've ...
... noticed I haven't been home much.

Favorite gig or place to play ...
... is, in all honesty, Hillbilly Heaven.

On the road I always bring ...
... up some interesting topics to write songs about.

I stay in shape by ...
... hanging my clothes up as soon as I check into the room.

Favorite foods ...
... are things you should eat with a clear conscience.

I have a bad habit of ...
... none.

I'd like to sing a duet with ...
... no practice.

My friends in Consort think I'm ...
... sure.

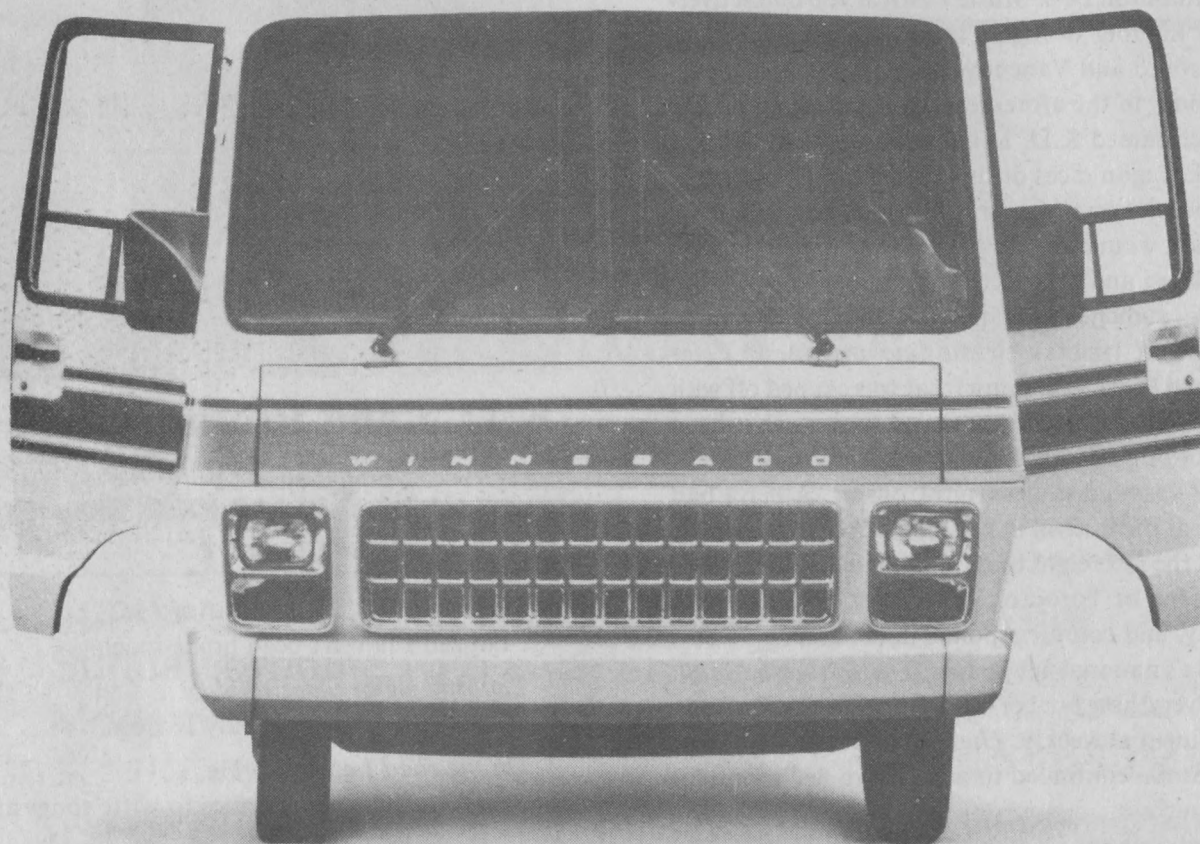
Best advice received ...
... is a combination of past lives.

First job I ever had ...
... was learning.

The world would be a better place if ...
... god was a feeling more than a word.

The meaning of life ...
... perhaps is not to be completely understood.

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Farewell

The Edmonton Folk Festival would like to note with sadness the passing of the following people:

Steve Goodman

Alan MacRae

Emmy Revesz

Flamingo Brown

Don Reno

Joseph Spence

Tommy Jarrell

Robin Blecher

Tich Richardson

Hammie Nixon

Willie Mae (Big Mama) Thornton

Esther Phillips

Ernest Tubb

George Larsson

Marsha Necheles

Willie Mabon



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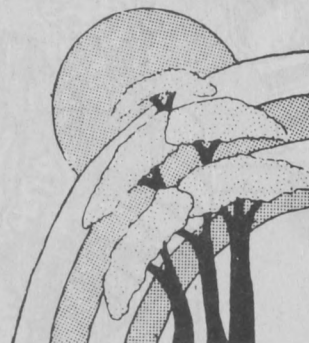
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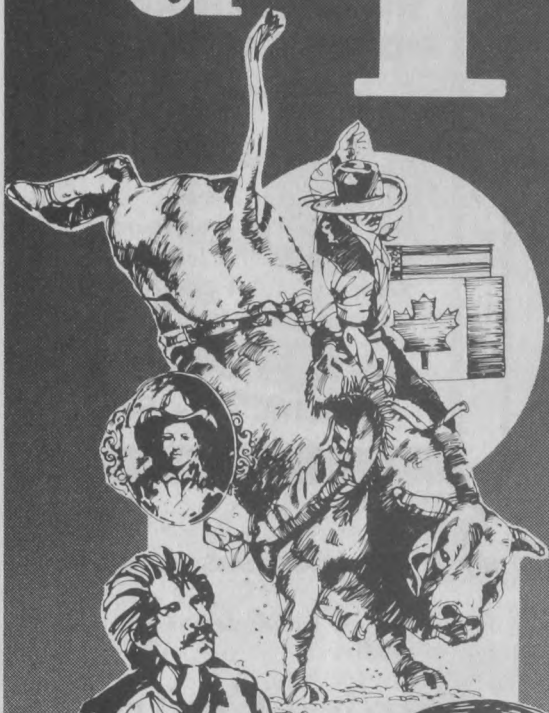
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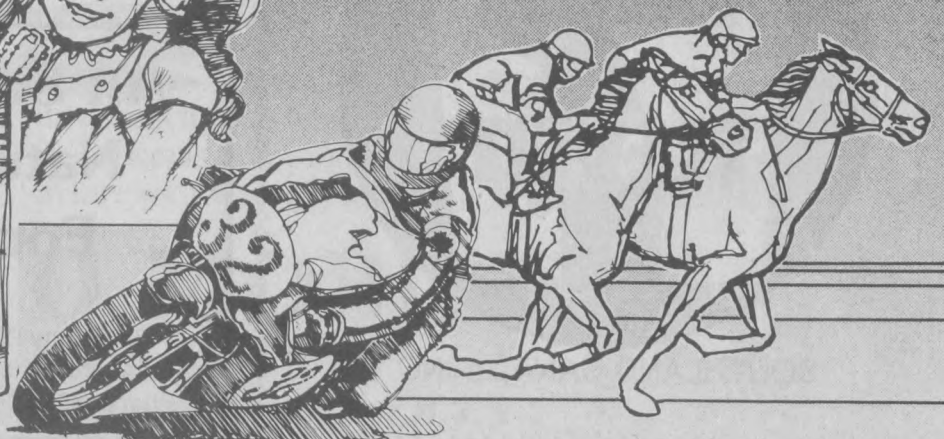


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- *Canadian Finals Rodeo*, Nov. 13 to 17

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BOB BROZMAN
DENNIS CALLAWAY
ANNE CAMERON—SADAVA
ARLENE CARSON
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JACK TUTTLE
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WOODY PAUL
MOZ WRIGHT
WINSTON WUTTUNEE
JESSE COLIN YOUNG
LEE ZINO
GEORGE ZIZOS



David Amram

Equally at home on the folk stage or in front of a symphony orchestra, Amram makes musical magic with almost any instrument going, and a few that aren't. A true "Renaissance man of American music," he has composed more than one hundred orchestral and chamber works, played with such jazz greats as Dizzy Gillespie, Stan Getz, and Earl Hines, and electrifies folk festival audiences across the continent. Something special is bound to happen when Amram is on hand. Be sure to be there when it does.

Frankie Armstrong

When the folk boom first hit Britain in the late 50s, it was inspired mainly by American groups such as the Weavers. It was only during the early 60s that British folk singers began learning the incredibly large volume of traditional British material. Frankie Armstrong, from Cumberland, England, began singing in 1957; she was one of those who was there at the beginning and has become, over the years, one of the pillars of the British traditional music scene. Singing unaccompanied, she is one of the finest singers we have ever heard. She's worked with Ewan MacColl and A.L. Lloyd and has recorded albums that range from songs about Nelson's Navy to seventeenth-century erotic ballads. In the last 15 years years she's increasingly been singing contemporary songs dealing with women and their lives.



Anonymous

In the seven years that this group has played together, Quebec-based Anonymous has succeeded in animating with enthusiasm and fantasy the magic of a music and an era sometimes forgotten. Performed on Medieval and Renaissance instruments, the group's music ranges from the twelfth to the sixteenth centuries, and through the countries of France, Spain, Italy, Germany and England. **Sylvain Bergeron** plays the lute and orpharion; **Claude Bernatchez** plays darabouka and percussions, mandora, Medieval fiddle and psaltery; **Sylvie Grenier** plays hurdy-gurdy, crum-horns and recorders. This group of musicians are joined by the equally-talented **Marie Louise Donald** and **Jean Letourneau**. And though Anonymous is a reference to the fact that the composers of a great majority of early music which has survived have been unknown or forgotten, this group won't soon go the way of their 16th century predecessors.



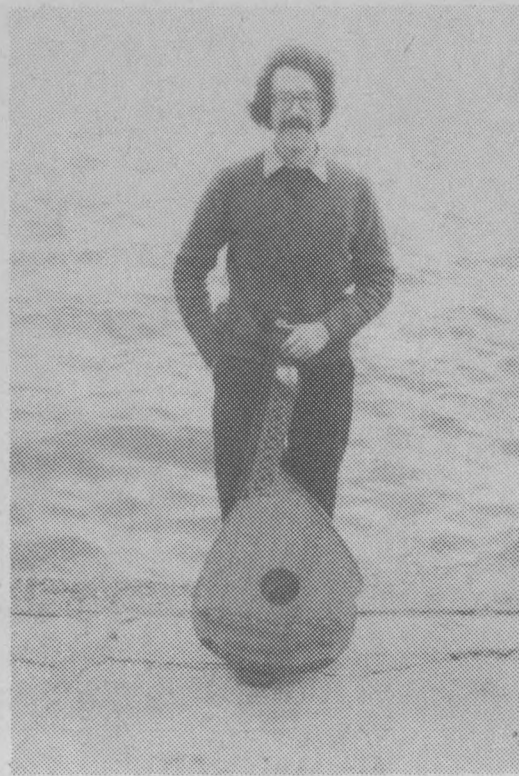


The Balloon Man

Also known as Ted Norris, The Balloon Man can be counted on to blow, tie and twist a balloon fantasy right before your eyes. Some of his specialties include: moose, mice, swans, snakes, reindeer, rabbits, kangaroos, dairy cows, mosquitoes, alligators, giraffes and turtles. Since 1976, the Balloon Man has been seen at hundreds of events — summer fairs, picnics, festivals, shopping malls, daycares, hospitals, schools and libraries. Keep an eye out for him: he's a sure delight for the kid in all of us.

The Battlefield Band

Comprised of **Brian McNeill**, a multi-instrumentalist known best as a fiddler and cittern player; **Alan Reid**, who brought synthesizer, electric piano and pedal organ to the group's sound; **Douglas Pincock**, piper; and **Alistair Russell**, guitarist. Together they make up the Battlefield Band, a Scottish folk group that has recently been taking the world by storm. Since 1981, they have become a sought-after and talked-about group in Germany, England, Spain, the U.S., Canada, Austria, France, Denmark, Ireland and, of course, Scotland. Past masters at offering up "tradition with a twist," we're happy to have them here.



Ken Bloom

Ken has appeared at the very first Edmonton Festival and we're pleased to welcome him back. In the late 60s and based in Los Angeles, Ken was a very successful studio musician recording sound tracks for television shows, including *Mod Squad* and *The Monkees*. Then one day he decided to return to his first love, folk music. There's little about American, European, Near Eastern and Indian music that he doesn't know. Ken builds and plays many of his own instruments — guitar, bandura, sax, tamboura, banjo, clarinet, dulcimer, mandolin, zither, sitar and probably any instrument you hand him. Ken will be joined by friend, **Julian Kytasty**, a premier bandura player in his own right. We can only await the great Ukraman musical feast that they are going to serve.





Bob Brozman

Bob Brozman is the original Blue Hula Stomper. Bob loves glamour, thrills, fun and surprises, and tries to convey this wherever he performs. He does this with a score of antique nickel-plated "talking" National steel guitars. Brozman has been known to perform Hawaiian stomp, country blues, early jazz, ragtime and instrumental guitar styles. On top of this, he also plays mandolin, sax and ukelele. Brozman is an expert musician who really should have lived through the Depression. Using National resonator instruments exclusively, he delivers blurred strums, double-picked passages, and rapid hammers and pulls that would drop the jaw of any rock flashsters. Synthesizing the best of Delta masters Robert Johnson and Willie Brown, Bob Brozman staggers the limits of imagination.

La Bottine Souriante

If you want a literal translation, it's "Smiling Boot." If you need a translation of how they make you feel, it's "Happy Feet." This traditional folk group from the province of Quebec combines the rhythms and sounds of Scottish, French, Irish and English folk roots into that very special blend recognized as Quebecois folk music. Their songs originate from the Lanaudiere region (about 50 miles north of Montreal) while their dance music is culled from fiddlers and accordion players across the province. The group has three records and several Canadian and European tours to their credit. La Bottine Souriante projects a *joie de vivre* all their own through their music, and just listening to them, your feet are bound to get happy too.



Buckwheat Zydeco

Zydeco is the type of music he plays, Buckwheat's his nickname, and a whale of a time is what he provides. Born **Stanley Dural Jr.**, Buckwheat is known as the Prince Regent of Zydeco music, heir apparent to originator Clifton Chenier. This snappy, incredibly danceable grassroots music from Cajun Louisiana has really taken hold of Edmonton audiences, and Buckwheat's here to make sure the "bon temps" keep on rolling!



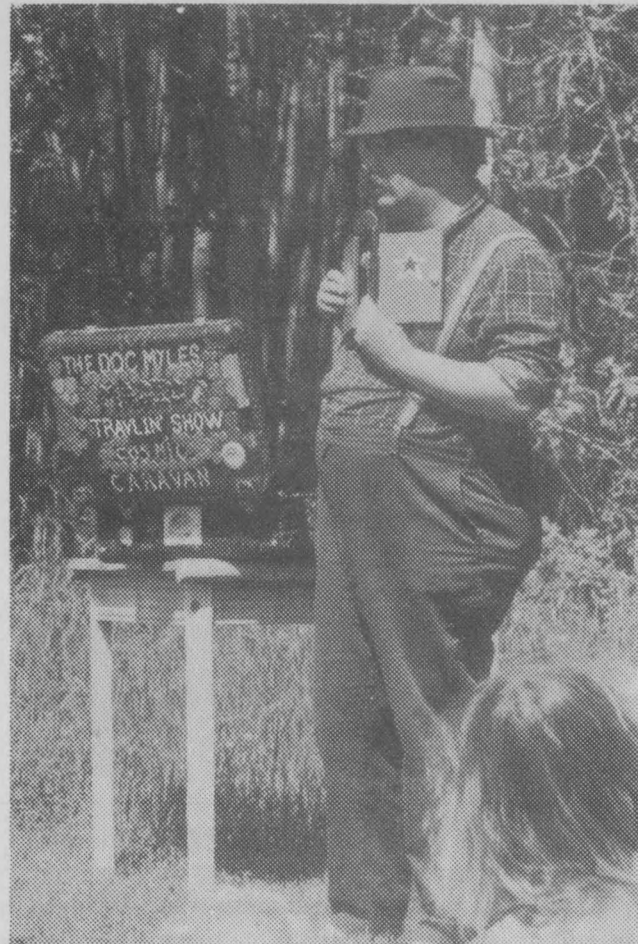


Ginni Clemmens

She hails from Chicago; she's been in the business 25 years with five albums to her credit; and she sings something for everyone. Ginni delights audiences of children and adults alike with her versatile blend of blues, jazz, ballads, children's songs, women's songs, protest anthems and singalongs. She graced our stage last year to a warm welcome and we're glad to have her back.

Finjan

Born out of Winnipeg's North End, Finjan presents an offbeat selection of old Klezmer tunes and Israeli folk songs. Finjan has become recognized for its energetic and inspirational approach to Klezmer music, and has performed around Winnipeg and been recorded for CBC national radio. Wherever **Kinzey Posen, Shayla fink, Myron Schultz, Daniel Koulack, Elie Herscovitch** and **Victor Schultz** appear, they easily make friends with their wailing clarinets, wild cadenzas, infectious rhythms and tongue-in-cheek delivery. Tap your feet, clap your hands, sing along, or just kick off your shoes and dance to the music of Finjan. Lek de finger (Enjoy)!



Doc Myles Snow

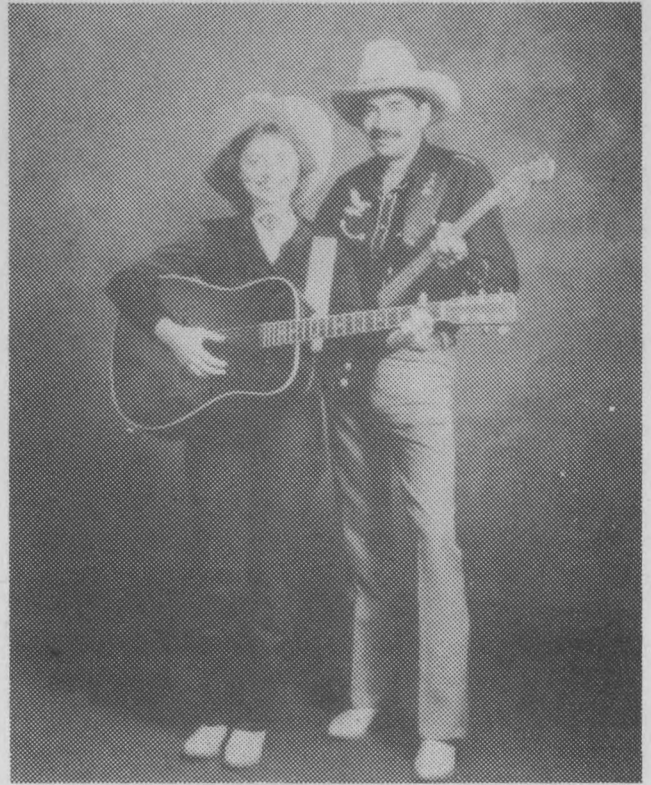
It is a pleasure to welcome back that clown-magician of no fixed address, Doc Myles Snow. He is a magician who weaves his magic for children of all ages. His performance is funny, amazing, easy-paced and intriguing. Doc has been based out of the West Coast, playing in markets, doing magic workshops for the handicapped, and generally spreading his remarkable talent around for all to appreciate.





Ma Fletcher

Ma Fletcher is one of those artists who is involved in several artistic media and is able to make his living from the juxtaposition of all of them. In Toronto, he was known as the legendary "Mother Fletcher" for his wine-making abilities, and is now known as a guitar teacher, folk performer, song-writer, sitarist, art photographer and columnist. Mas is one of the best known folk guitar instructors in Edmonton.



Fun Country

A duo comprised of **Mary-Ellen and Arnie**, Fun Country claims to be the "Foot-Stompin'est Music in the West." Their repertoire includes all the classics of the country genre. Arnie claims that music can be made with anything, and proves it with his unique instrument, the "Uke-Cree Fiddle," Yes, you're right, it does look like a toilet plunger.

Emily Friedman

Emily is the editor of the superb folk music magazine called *Come For To Sing*. A guest of the Festival last year, those of us who met her and talked with her soon realized that if there was a woman anywhere who knew more about folk music, who cares? We've already got Emily. What makes her so special? I guess it's because the depth to which she cares about folk music is obvious in the way she speaks and writes about the subject. Here's a sample from the Summer '84 issue of *Come For To Sing*:

There is a higher purpose involved in the endless mailing lists and the hateful mail. That purpose is to protect, and nurture, that little rose of folk music that lies buried in the snows of larger and more unforgiving cultures.





Girls Who Wear Glasses

Girls Who Wear Glasses are Rebo Flordigan and Jan Luby, two vaudevillians who insist on making spectacles of themselves. Jan was born on the road to vaudeville parents (a comedy juggler and an acrobat/dancer), and travelled with them until she was seven, when the family settled in Coney Island. Thanks to this early experience, her roots are a mix of vaudeville and the soul of that New York ghetto. Rebo came from an intensely musical family, and was gently coerced into vigorous musical training at the tender age of five. Despite this seemingly cruel treatment, she says her love of music flourished and songwriting became a necessary form of expression. Together, Girls Who Wear Glasses mix shades of comedy and cabaret, and their music is full of vision with a focus on fun. You're sure to enjoy them.

The Gryphon Quintet

Carol McComb, Ed Johnson, Rich Bamman, Jack Tuttle and Bob Kolb combine the sounds of jazz, bluegrass, country and swing guaranteed to bring the house down and the audience to its feet everywhere they play. The band's trademarks are their tight complex vocal harmonies and instrumental versatility. Guitar, mandolin, banjo, fiddle, dobro, bass, electric guitar and pedal steel are all featured at a typical performance — making it, needless to say, no "typical performance"! They've come all the way from Palo Alto, California. Nice to see you, guys!



Gwinyai & Sukutai Marimba Ensemble

Over the last five years, appreciation for African music, both traditional and contemporary, has increased dramatically. We're pleased to present Gwinyai & Sukutai Marimba Ensemble who perform dances, songs and music from the Shona people of Zimbabwe. They live in Seattle and are based at the Langston Hughes Cultural Centre where they teach and perform. The African marimbas which they play come from Zimbabwe and are very different from the Latin American marimbas. They come in all sizes and range from a deep bass to high soprano. Combined, they produce a sound which is at once inspirational and somehow soothing with its deep resonance. The dances which accompany the music help to create an exceptional blend of sight and sound. Another joy of the group is the fact that several of the musicians are children. In addition to performing, Gwinyai & Sukutai will be teaching some of their skills. It's great to have them with us. Welcome Sharon Corner, August Drake, Christopher Sparks, Sheree Sparks, Danai Maraire, Tendai Maraire, Dumisani Maraire, and Lora Chiroah-Dye.





John Hammond

John Hammond is a blues singer who's been on the road for over 20 years, establishing a reputation as one of the best blues artists working today. He's recorded almost 20 albums since the release of his first Vanguard recording in 1963, and has appeared on various anthologies. John has also performed the sound track for the motion picture *Little Big Man*. Over the course of his career, Hammond has worked with artists like The Band, Jimi Hendrix, Bill Wyman, Michael Bramlett, the Nighthawks, and Victoria Spivey. John has made an incredible contribution to popularizing the blues through his energy, enthusiasm, and two decades of never straying from them. We're pleased to welcome John back for his second Edmonton Folk Festival appearance.

P.S. Congratulations on your recent Grammy!!!



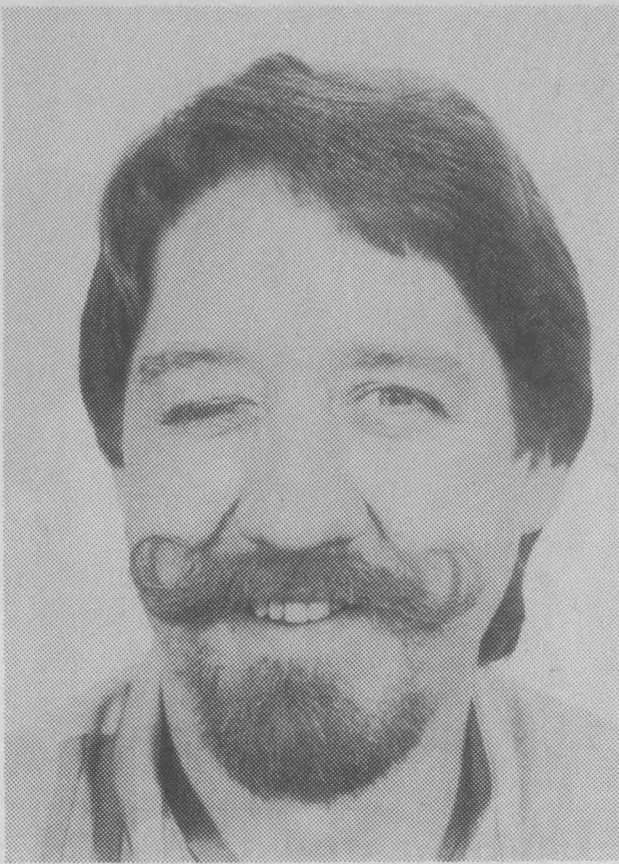
Paula Jardine

Paula is one of the better-known sirens of the local avant-garde artiste set, and is often seen organizing parades, fire sculptures and "public dreams" — large outdoor events in which the audience member is also an actor. She has released a limited-edition fiction sampler, and is in the process of publishing a work she has entitled "Yuppies in Babyland." She is storyteller-in-residence for a neo-ethnic band call the Romaniac Brothers.

Iowa Rose

Based in Michigan, this band of four irrepressibly vital musicians have been making friends all over. They call their type of music "Old Wave, New Time" and both they and the audience seem to have a lot of fun with it. **David Raffenaud** is the man behind the keyboard; **Mary Sue Wilkinson** plays guitar, flute and bass; **Mark Schrock** plays bass, mandolin, fiddle, guitar and harmonica; and **Jeff Rose** (the one on the right with the glasses) plays mandolin, banjo, fiddle, guitar, dobra and bass.





Ian Johnstone

Singer and storyteller Ian Johnstone doesn't travel alone — his companion is a 20-foot hairy monster with slobbery green teeth. Fortunately for you, the monster is only a storybook character, but Ian is very real and very entertaining, whether he's singing or telling a story or just being his amusing self. The Vancouver performer has appeared in hundreds of West Coast schools where his songs and stories have become a new generation's favorites. His imagination has also made him a favorite among adult audiences too.

Kenuppets

Six years ago, when **Ken Bishop** got into puppeteering, he assumed he would be playing to a children's market. But now, in West Edmonton Mall, where the Kenuppets perform four days a week every week, the audiences are 70 to 80 per cent adult. No wonder: who can resist the fuzzy little creatures? As well as performing at the Mega Mall, the Kenuppets have performed on CTV regularly on a show called *Storytime*. Come meet Pamela and Jinxo and Johnabee and prepare to be enchanted.



Vera Johnson

The best word to describe Vera Johnson is irrepressible. We're sure glad that she's on our side for all that dedication, energy, talent and sheer stubbornness is something to behold. Vera writes songs and she's been writing them for a long time. If she reminds us of anyone it is Malvina Reynolds or Woody Guthrie. She writes songs for all occasions, mainly political but not always. Her political songs deal with Che Guevara, Viet Nam, women's liberation and other things in the world at large to numerous topical songs. Vera lives in Vancouver sometimes; she also travels a lot to England, Germany and all over Canada. She's got this old guitar case, a backpack and generally at least one shopping bag which can contain anything from newspaper articles (the basis for a new song), science fiction novels (inspiration for another song) or records and songbooks which she will sell to anyone at any time who shows the slightest interest in her music.





K.D. Lang & The Reclines

"Yessiree, Bobs and Betties, it's gonna be a ring-ding-daddy-o of a good time." That's the message that K.D. Lang brings to her second appearance at the Edmonton Folk Festival from her hometown of Consort, Alberta (pop. 650). Looking a little like Buddy Holly and sounding a little like Patsy Cline — after whom she named her band, The Reclines (**Ted Boro-wiecki, Dave Bjarnson, Dennis Marcenko and Gord Matthews**) — Lang combines bar-band rockabilly and Western Swing with a country-punk come-on. She turns in a kinetic performance, do-si-do-ing primly around the stage at one moment and bellowing in the mike with the rage of Johnny Rotten the next. Her set ranges from "Johnny Get Angry" ("I want a brave man/I want a caveman") to Cline's "I Fall to Pieces," and with it all, Lang gives a performance that is a thriller.

Lost in the Colonies

Lost in the Colonies is a Calgary-based group consisting of **Luke Wilson** on banjo and mandolin; **Maggie McKaig** on guitar; **Bill Eaglesham** on bass; **Ron Casat** on piano; **Ray McAndrew** on percussion. Everyone writes, and everyone sings (it is rumoured like angels). Original, eclectic, electric, acoustic — to sum it up "Awesome!" Their first recording is due to be released this summer.



Laughing Moon Theatre

San Francisco's Laughing Moon Theatre is a professional troupe of "new vaudevillians" who provide a refreshing blend of astonishing, rich magical illusions, theatrical diversions and sublime comedy which has never failed to excite the admiration of the polite and even the learned. Widely known as the only vaudeville team whose two members were actually raised by armadillos in the Southwestern United States, the Laughing Moon Theatre continues to delight audiences with anything from hypnotizing a fish, to instantly penetrating a sealed wooden packing crate, to pulling "Any Meal Called For" from a gentleman's top hat. "In a city full of crazy people," they claim, "we're professionals."





Moshe Le Nuage

Juggler extraordinaire, magicien comique, clown stupide, Moshe le Nuage prefers to be known as an Amuseur Publique. He can juggle almost anything and will surprise you with his hat tricks. Is the hand quicker than the eye? Indeed it is, if you happen to be Moshe. The only juggler ever to perform on the floor of a major stock exchange during trading, Moshe comes to the Festival via the streets of Montreal, Madrid, Barcelona, Paris and San Francisco. His street performances have been known to create traffic hazards.

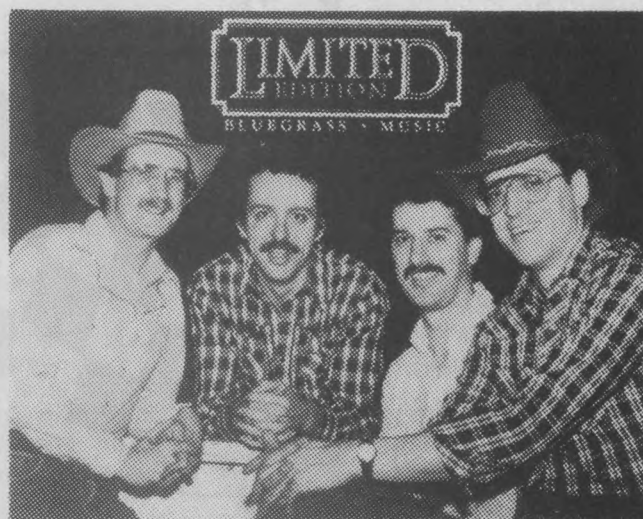
Limited Edition

This new Canadian bluegrass band has been culled from pros from all over the country. **Denis LePage**, on the banjo, hails from such distinguished groups as the Dixie Flyers and Station Road; **Michael Higgins**, guitar, is from the Bluegrass Revival Band; **Larry Brisbois**, who plays bass and sings lead, has been part of Station Road and the East Mountain Boys; **Mitch LePage**, the mandolin player, may be recognized hereabouts from his time with local-based Wheatland County; and **Roly LaPierre**, who has won the C.B.R. "Best Bluegrass Fiddler" award four years running make up the band. Catch them while you can, they're a Limited Edition!



The McDade Family Band

Since their first performance as a family in 1978 at the Wild Rose Folk Faire in Edmonton, the McDades have travelled across Canada playing mostly for wild and unruly audiences of all ages. **Danielle (Mama)** will taunt and tease you until you're singing along, or up dancing the Red River Jig. **Shannon**, at 15 years old, has developed into one of the country's finest fiddlers. **Solon**, a veteran performer at 11 years, plays the fiddle and rock-solid standup bass. **Jeremiah**, fiddler, dancer, an Artis the Spoon Man protégé on the spoons, is a true kindred spirit of the stage. With **Terry**, the "old man" on guitar, banjo and Celtic harp, the McDades feature many styles of oldtime fiddling, traditional country, Irish and Scottish tunes, French-Canadian *chansons*, bluegrass and songs from our multicultural history.



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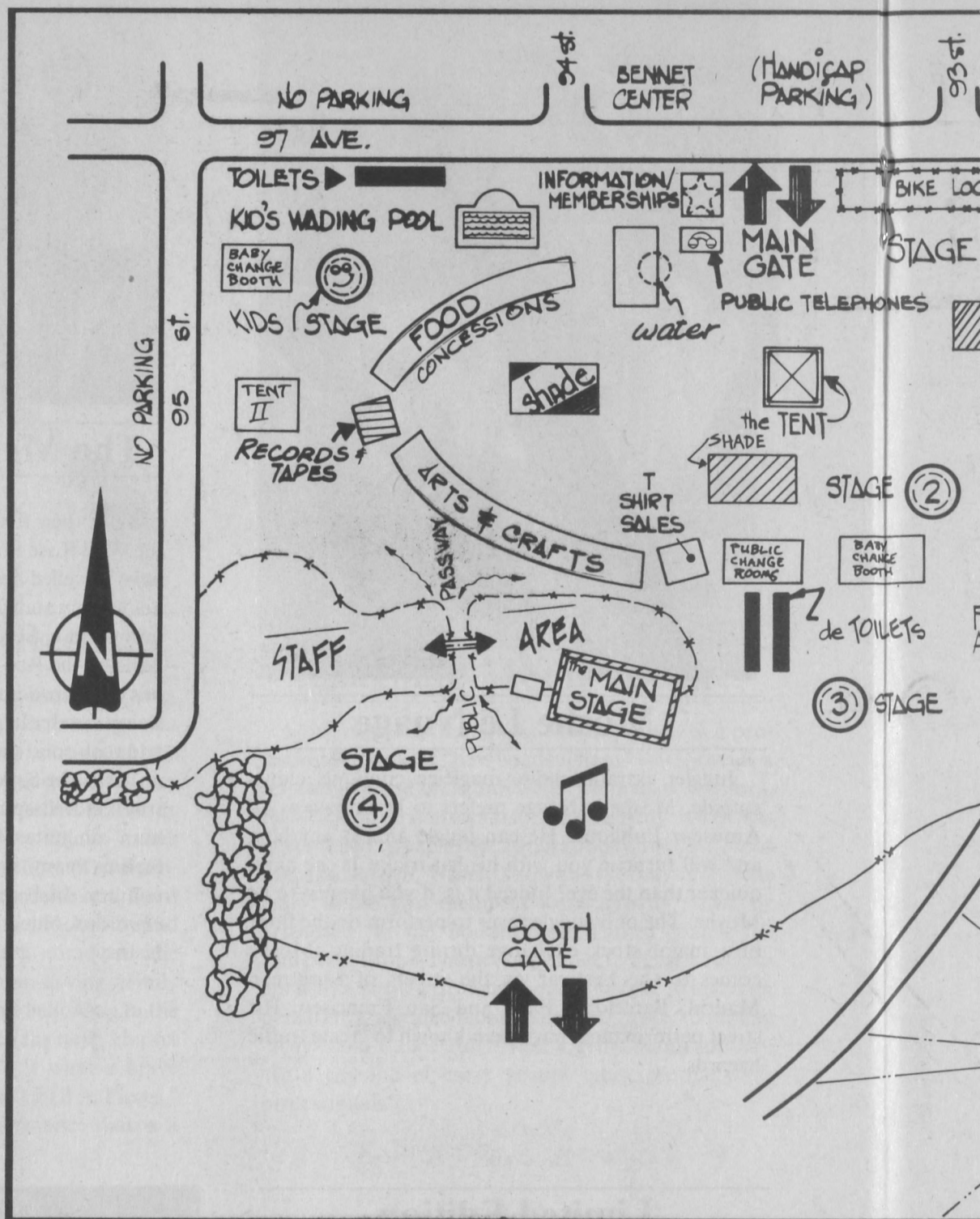
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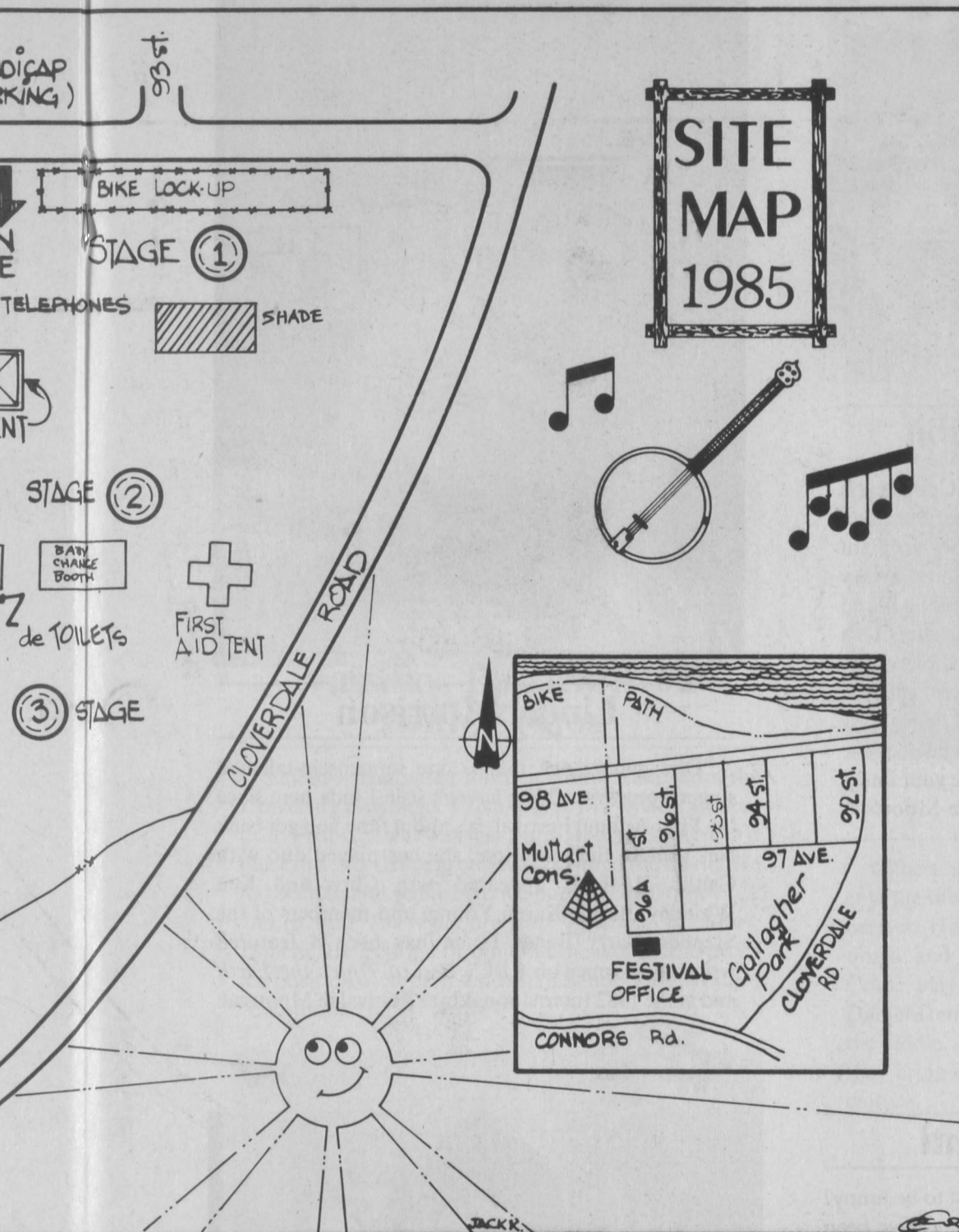
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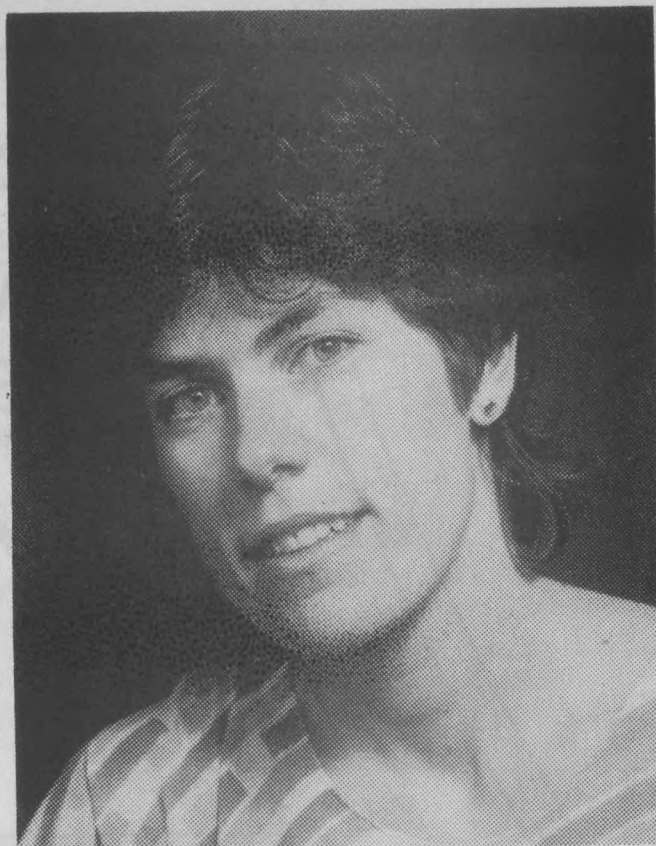
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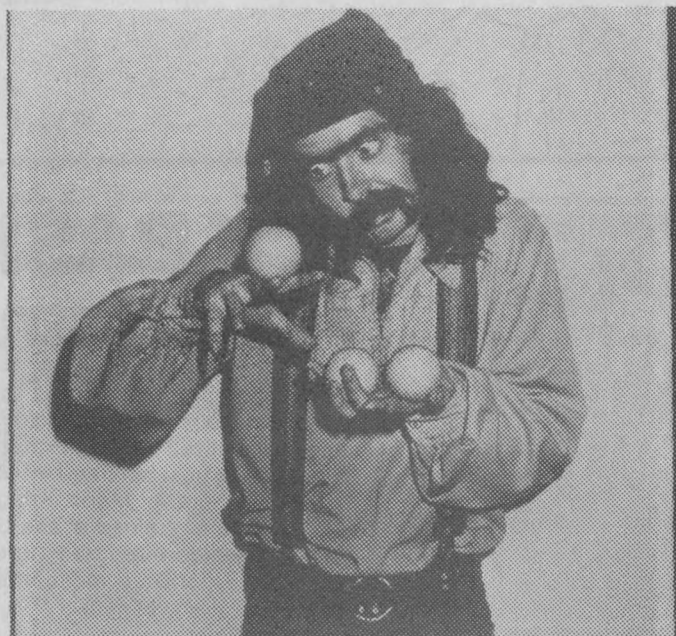


Linda Morrison

"One guitar, one piano, one immensely-talented singer/songwriter." We haven't seen Linda here since the First Annual Festival. It's about time you got back her, girl! In the meantime, she has played duo with Caitlin Hanford, appeared with Chris and Ken Whiteley, Barde, Karen Young, and members of the Stephen Barry Band. Linda has been a featured writer/performer on CBC's *Best of Touch the Earth* and at the 1982 International Jazz Festival in Montreal.

Roberto Morganti

A juggler who doesn't have to talk fast to be funny? As long as balls have been around, there have been jugglers to drop them. The thin edge between technical excellence and disaster is widely talked about today. Yet when a juggler drops his balls . . . everybody laughs. The dream bubble has been popped, but the spell isn't broken. By this accident we have discovered the clown. Roberto Morganti has been called "a Wizard with balls." He has a precise and fluid style of juggling that seems to defy gravity itself. Roberto is an exceptional performer who gives a magical life to his balls and delight to his audiences. The silence of his humour speaks beyond language and culture to dreams we all dream when we're awake. See his show just once and then comb your memory for a Comedian of his artistry.





Vassilios Papachristou with Zyklus

Vassilios graduated Summa Cum Laude from the University of Athens with a degree in Physical Education. From there it was just a hop, skip and a jette to a place in a folk dance group which toured the world. He has written and published two books: *The Greek Folk Dance* and *The Folklore and Teaching of Greek Dances*. He lectured throughout the world, and holds the position of Superintendent of Schools for Western Macedonia.



Gilbert Parent

Gilbert, an Albertan, teacher and entertainer, presents the life of a French-Canadian *bucheron* or lumberjack. His concert involves the presentation of traditional and original songs, instruments and stories. Come play the wooden spoons and dancing man! **Daniel Derosiers**, Quebecois, accompanies Gilbert on the fiddle, percussion and *gigue* dancing. Together they bring alive the *joie de vivre* of French-Canadian culture.



Phuzz and Friends

This is one big happy family all right! Phuzz and his friends, also known as **Bob Adamson** and his children **Heather** and **David**, have been performing together for over ten years. They have been seen at Edmonton Art Parks, the Medicine Hat Stampede, Klondike Days, Summer Fest events, and are always found surrounded by happy people. As well as their clowning capabilities, they are also gifted musicians, and combined efforts produce mellow sounds from piano, guitar, ukelele, banjo, drums, marimbas, violin, and brass.



Paulo

Paulo (**Paul Finkleman**) is a delightful and imaginative songwriter and entertainer from Calgary. With over five hundred songs, hundreds of concert appearances, three musicals, two albums and an award-winning children's TV series, Paulo has gained a strong following of fans throughout the province. His songs are contagious, his jokes are outrageous, and he makes great music for folks of all ages. Don't miss him!



Queen Ida and the Bon Temps Zydeco Band

After her incredible response in this city over the past couple of years, we had to have her back. There is no one in the world like Queen Ida. Twelve years ago, she picked up the accordion as "something to do while the kids were in school." Now, at 57, she and her band have toured the world, won a Grammy, recorded the film music for Coppola's *Rumblefish*, and brought Zydeco music to millions of hungry ears and dance-starved feet. The term *zydeco* evolved from the French *haricot* or snapbean, and refers to a snappy dance—the Cajun equivalent of "Let's boogie!" Long live Queen Ida, and "*laissez les bons temps rouler!*"

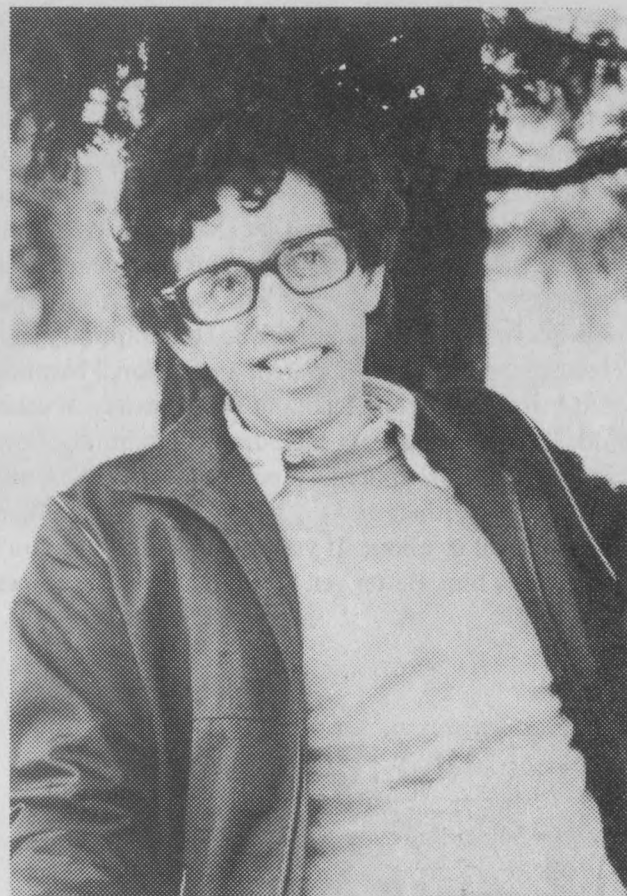


Faith Petric

Faith Petric is an honest-to-God product of the American West. She was born in 1915 in a cabin on the Clearwater River near Orofino, Idaho. Her father was an itinerant preacher, school teacher, farmer, carpenter and inventor, and played a bunch of instruments and sang. Faith started singing in church, in one-room schools. In 1925 she discovered cowboy songs and country music and in the 30s began singing the protest songs of the great socialist movement that come into existence then. Faith sings every kind of song you can think of: traditional songs, topical songs, labour songs, cowboy songs, foreign songs, home-grown songs, women's songs, and children's songs. She's as diverse and multifarious as the world. Faith has also been the godmother of the San Francisco folk music scene for years where she introduced a gospel singer named Odetta to folk music.

The Reel World String Band

Since their formation in 1977, these four women have delighted and involved audiences with their freshness and lyrical strength. **Bev Futrell** (mandolin and guitar), **Sue Massek** (banjo and guitar), **Sharon Rubble** (acoustic bass) and **Karen Jones** (fiddle and hammered dulcimer) reflect the tunes of their individual homelands of Texas, Kansas and Kentucky while weaving in the traditions of Central Kentucky and Appalachian songwriters. Their many performances have included the Lincoln Center for the Performing Arts and the Bluegrass Festival of the United States.



Leon Rosselson

Leon has been writing songs for well over 20 years and spans enough generations of political activists that songs he wrote for the first antinuclear missile campaign of the early 1960s are now sung along with his most recent compositions written for the antinuclear campaign of the 80s. Sometimes humorous and sometimes deadly serious, Leon's songs mercilessly attack the various foibles of our age, from capitalism to religion, from sexism to the monarchy.



Randy Raine-Reusch

Randy Raine-Reusch is not only an unusual musician, but also an internationally-known lecturer on psychology and its relationship to creativity in art, music and dance. But don't let that scare you away because he's also known as one of this continent's most versatile dulcimer players, with a repertoire that includes traditional folk music and contemporary jazz. He also performs on the *khaen*, a traditional bamboo reed instrument from Thailand and a variety of other odd ethnic instruments including a Columbian owl flute, Egyptian shepherd's pipes, *ektara*, *toba*, bowed psaltry, harp zither, and — believe it or not — others he didn't tell us about. If you want to find out, you'll have to ask him. Better yet, listen to his performances.



Riders in the Sky

From out of the West with a cloud of smoke, the roar of hooves and the mighty shout "When are them beans gonna be done, Slim?" come Riders in the Sky. This Nashville-based trio brings the music of the West to an eager public — or, as these boys would put it, "bringin' good beef to hungry people." Their smooth Western style evokes memories of Gene Autry, Roy Rogers, Tex Ritter, and the Sons of the Pioneers. They not only re-create their traditional style, they have added to it by writing many of the songs they perform, and adding their distinctive left-field 1980s humor. **Ranger Doug**, straight shooter, square dealer, and really dull guy, plays rhythm guitar and sings baritone. **Woody Paul** sings tenor and plays some guitar, banjo, harmonica and fiddle. He also eats a lot of vegetables. **Too Slim** sings lead and plays stand-up bass and is renowned for his famous trail tip "Always Drink Upstream From the Herd." Together they put on a show guaranteed to make you smile and warm your heart.



Shuffle Creek Dancers

The Shuffle Creek Dancers are **Cliff Emery**, **Frank Hall**, **Tamara Loewenthal**, **Mary Beth Roska** and **Pat Mahaffee Tyler**. Between them, they can teach everything from American contra and square dancing, clogging, English Morris and Sword, and English country dancing. How they find time with all of that dancing to do anything else is beyond us, but Pat also keeps busy as a nurse and cobbler. They will be joined this weekend by **Brian Hubbard** on fiddle and guitar, and **Linda Handelsman Emery** on hammered dulcimer, concertina, piano and tin whistle.

Shingoose

Shingoose is a strong voice of challenge and hope in the contemporary Native scene in Canada. He is an established singer, songwriter, producer and recording artist. A surviving member of the performing arts community for the past 20 years, Shingoose has appeared at major music festivals throughout Canada and abroad. He utilizes folk, rock and country styles to question, answer, soothe and provoke. A Saulteaux Indian, Shingoose knows both the Native and non-Native worlds. His words and music transcend both. Shingoose is a poised professional entertainer enjoying national and international recognition. We're happy to have him as part of the this year's Festival.



Judy Small

Judy Small is one of Australia's best-known and respected singer-songwriters. Her unique blend of traditional and contemporary music, the political and social issues her songs address, and her powerful voice and wry humour have gained her an avid following among people who appreciate music with something to say. Her songs are funny, witty, scathing, cheeky and wonderfully apt; sometimes serious and deeply moving; and always challenging, though not strident. The combination of her songs, her voice, and her skill as an entertainer evoke reviews which use the words "brilliant," "superb," and "rare" — epithets echoed by her audiences across Australia and North America.

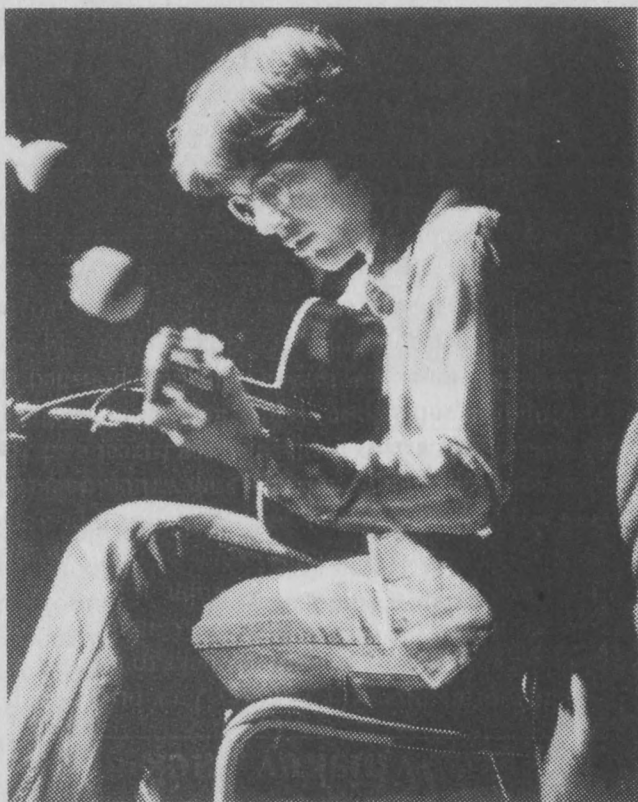
Spirit of the West

Spirit of the West offer a unique sound, blending the tradition of Celtic, the message of folk, and the energy of Rock in original songs. Hailing from the mellow West Coast, they are: **John Mann** on guitar, bones, glockenspiel, bass and bodhran; **Geoff Kelly** on Celtic flute, whistles, bodhran, bass and harmonica; and **J. Knutson** on guitar, bouzouki, bass and percussion. As well as various live performances in their own right, they have supported such notables as Phoebe Snow and Margaret Christl & John Munroe. Their debut album has been recently released, on which guest artist Dougie McLean plays the violin.



Al Simmons

Al Simmons revives vaudeville in a hectic and uproarious combination of banjo-playing, magic, collapsible sight gags, baggy pants, comedy, and a silly putty face. Labelled a "lightning bolt of lunacy" by the *Toronto Star*, Al is a singer, musician, comedian, actor and inventor of all the bizarre props and sight jokes in his one-man act. His stage show is dazzling.



John Steins & Scott Sheerin

With one guitar and a flute, John and Scott can conjure up ice on a window, spring thaw on the Yukon River, a spectacular northern sunset, or the lonely Yukon night. Ken Bloom has called John "one of the most important Canadian composers." Their music is mystical and magical. John says, "I'm not sure I have anything to say that can't be said with music." That about says it all . . .



Paddy Tutty

Born in Calgary and raised on the Prairies, Paddy Tutty has been playing folk music for almost a decade, with a variety of musicians including the Regina trio Barley Straw. She has been singing as a solo performer for about five years. Since her tour of the British Isles in 1978, she has performed extensively in Western Canada. She sings ballads from Britain, Ireland, and North America. Much of her repertoire reflects women's lives through history — their feelings and challenges.

Winston Wuttunee

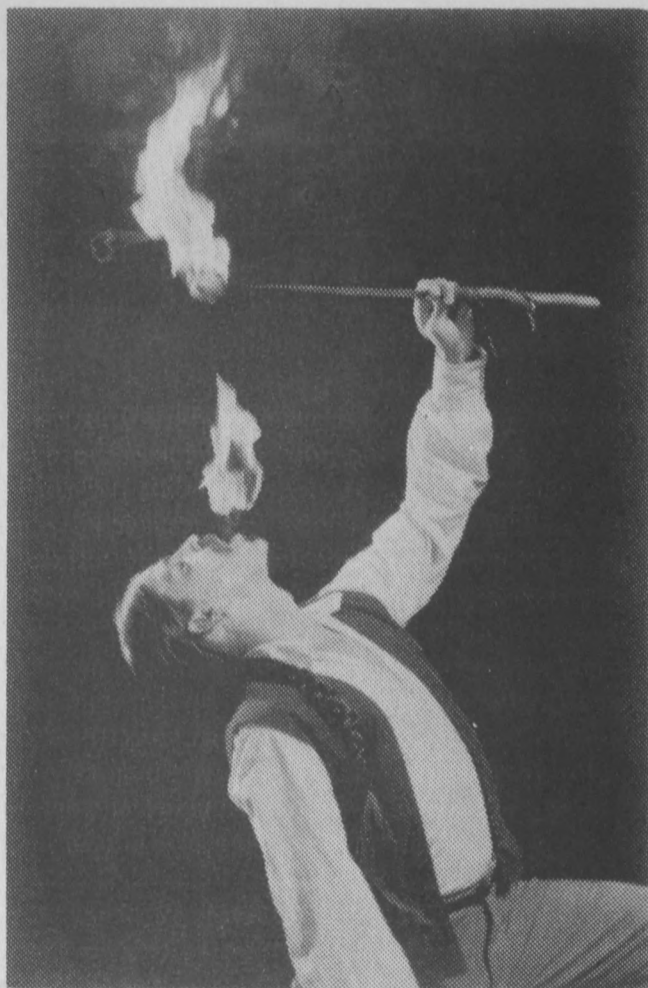
Born on the Red Pheasant Reserve, Winston has been travelling for the last 12 years all over North America "with my drum and my guitar, singing and jigging, telling jokes and stories, and helping people have a good time." He founded and headed the Indian Music Department at Saskatoon, with the Saskatchewan Indian Cultural College. Winston also finds time to work as a lecturer in schools, churches, universities and has been honored with an Honorary Membership for Life with the Child Care Workers Association of Alberta. Winston has made several appearance on both radio and television in his capacity as entertainer and lecturer.



Whiskey Jack

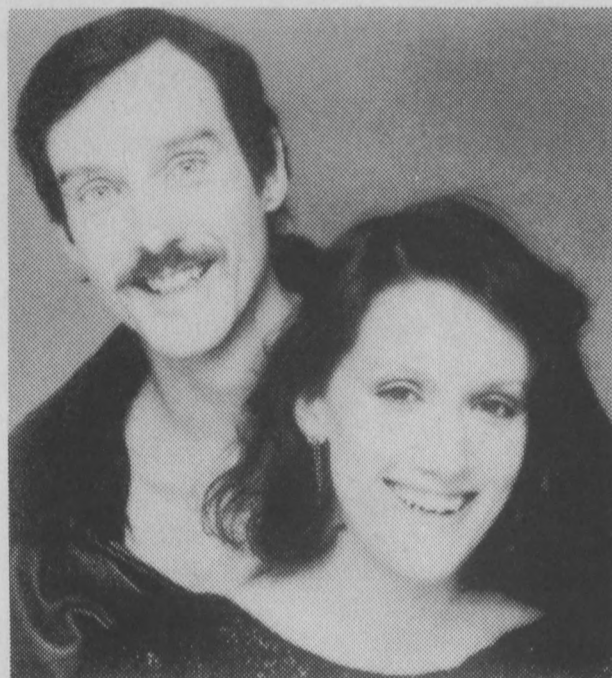
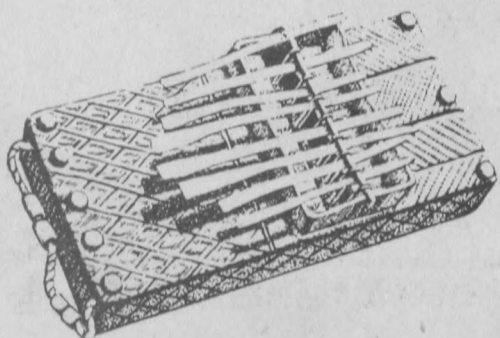
The four members of Whiskey Jack bring a variety of talents to the band. From hot licks to tight innovative arrangements, this well-known Canadian band is truly exceptional. **Duncan Fremlin** on banjo and vocals is one of the finest banjo players in the country. **Bob McNiven** on guitar and vocals is a powerful, expressive singer and a talented songwriter. Backed up by award-winning bass player **Greg Street** and John Hoffman on mandolin, fiddle and vocals, Whiskey Jack presents a show that is hilarious, polished and just plain fun!





Moz Wright

Moz Wright springs from a circus family and keeps the family torch burning, performing firebreathing and sword swallowing. Presenting an act rife with puns, but no illusions, his act has been challenging people's perceptions across the continent for over eight years. One of the only performers who presents firebreathing, *not eating*, Moz is beyond a doubt the most accomplished articulator of these skills on the American continent today. In addition to performing, Moz books and produces a variety of vaudeville shows; as well, he serves on the board and is the entertainment coordinator of the Oregon Country Fair. He doesn't do windows, but has been known to deliver singing telegrams.



Chris Whiteley & Caitlin Hanford

These two musicians are among the most versatile on the contemporary country music scene today. Their original music ranges from country to bluegrass to swing. Now established Torontonians, both were born in Kansas and lived, unbeknownst to them, just 50 miles away from each other. They will be performing with some fine backup musicians this weekend: **Dennis Pendrith** on bass; **Bohdan Hluszko** on drums, and **Ron Dann** on steel guitar. Singing harmony with Chris and Caitlin will be **Linda Morrison**, longtime friend and fellow musician, who is also appearing as a solo artist.

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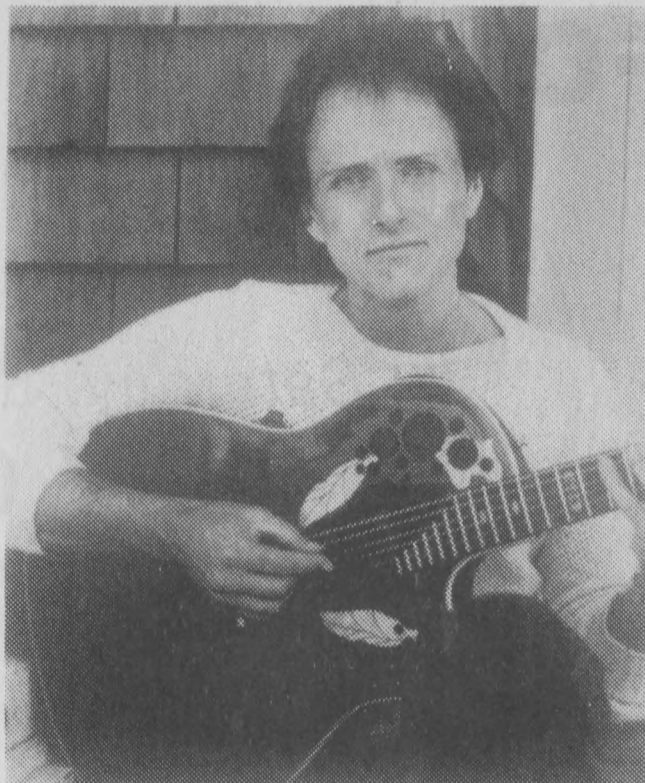
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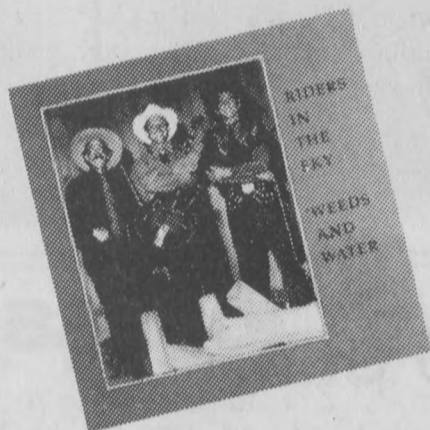
珠江酒樓

Jesse Colin Young and the Youngbloods

Jesse Colin Young and the Youngbloods are best known to the public at large for their well-known song of the late psychedelic-folk rock era, "Get Together." The words to that song, "Come on, people, now/ Smile on your brother/ Everybody get together and love one another right now," made it an anthem in 1969. Young, 43, began his career as a folksinger on the East Coast folk circuit. In 1965, he teamed up with the original Youngbloods. One of the seminal folk-rock bands, the Youngbloods made several highly-acclaimed records before moving to the West Coast. They gathered a national following with the albums *Elephant Mountain* and *Get Together*, released in 1969-70. The group disbanded in 1972 and Jesse Colin Young went on to a successful solo career. His many solo albums established him as one of the greatest singer/songwriters of the 70s and 80s. The musicians in the current lineup of the Youngbloods include **Lowell Levinger** on keyboards, drummer **David Perper** and guitarist **Jerry Cortez**.



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Discography

Folk Festivals traditionally last for only one weekend — a very special three days of music, camaraderie, and fun. But after the festival is over, it seems a long time till next summer when you might hear your favorite performer again.

In an attempt to stave off some of that music withdrawal, we have compiled a Discography of some of the albums available by performers featured in Edmonton this year. Unfortunately, some of the albums are hard to obtain and some may be out of print. Undoubtedly, we have probably missed a few as well. (See *Vinyl Junkie* article in this Program for hints on where to find some of these albums in Edmonton, or where to write away for them.)

David Amram

Havana/New York, Flying Fish 057
At Home Around The World, Flying Fish
Triple Concerto, Flying Fish
No More Walls, Flying Fish

Anonymous

Musique du Moyen Age et du le Renaissance

Frankie Armstrong

And The Music Plays So Grand, Sierra Briar
Out of Love, Hope and Suffering, Bay
Songs and Ballads, Topic
Lovely on the Water, Topic

Battlefield Band

Home is Where the Van Is, Flying Fish
There's a Buzz, Temple Records TP010
Monksgate, Brian MacNeill, Escalibur
Stand Easy, Topic
At the Front, Topic
Battlefield Band 2, Arfolk
Battlefield Band, Topic
Battlefield Band 1, Arfolk
Sidetracks, with Alan Reid & Brian McNeill, Topic
The Story So Far, Temple

Ken Bloom

Ken Bloom, Flying Fish

La Bottine Souriante

Ya Ben Du Changement, Tamanoir
Les Epousailles, Gama
Chic 'n Swell, Les Disques Mille Pattes
La Bastringue et Autres Danseries, Laridaine
The Nyon Folk Festival 1979, GAD

Bob Brozman

Snapping the Strings, Kicking Mule
Blue Hula Stomp, Kicking Mule
Cheap Suit Serenaders Vol. 3, Blue Goose
Your Pal, Streetside

Buckwheat Zydeco

Turning Point, Rounder
100% Fortified Zydeco, Black Top

Finjan

Where Were You... Before Prohibition, cassette 1985

Ginni Clemmens

Long-time Friends, Open Door
We All Have A Song, Folkways
Sing A Rainbow, Folkways
Wild Women Don't Get The Blues, Open Door
Lopin' Along Thru The Cosmos, Flying Fish

Gryphon Quintet

They All Laughed, Mayfield Records

John Hammond

Mirrors, Vanguard
Big City Blues, Vanguard
John Hammond, Vanguard
Country Blues, Vanguard
Southern Fried, Atlantic
The Best of John Hammond, Vanguard
Souce Point, CBS
I'm Satisfied, CBS
Triumverate, with Dr. John & Michael Bloomfield, CBS
Solo, Vanguard
Footwork, Vanguard
Mileage, Stony Plain
Frogs For Snakes, Stony Plain
Live, Stony Plain

Iowa Rose

Steppin Out, Checkered Records
Yellow Roses, Checkered Records

Vera Johnson

That's What I Believe, Zax Records
Bald Eagle, Boot

K.D. Lang

A Truly Western Experience, Bumstead Records

Dennis Lepage (solo)

Larger Than Life, Boot
The Doctor, Boot

Limited Edition with Denis LePage

Don't Cross the River, cassette

Paulo (Paul Finkelman)

The Music Wheel, Lucky Duck Records

Faith Petric

Faith Petric, Bay Records

Queen Ida and The Bon Temps Zydeco Band

Queen Ida & The Bon Temps Zydeco Band in New Orleans, GNP-Crescendo GNPS
Zydeco a la mode, GNPS
Cajun-Creole-Bayou Music, GNPS
Queen Ida & The Bon Temps Zydeco Band Play the Zydeco, GNPS
On Tour, GNPS

(continued ...)

Randy Raine-Reusch

Mountains of the Moon, cassette
Willow of the Mountain, cassette
All Together at the Children's Festival
Rare and Antique Musical Instruments
Stranger in Mystery, Energydisc
Migration of the Snails, Energydisc

Reel World Stringband

Reel World Stringband, Vetco
Long Way to Harlan, Vetco

Riders in the Sky

Three On The Trail, Rounder
Cowboy Jubilee, Rounder
Prairie Serenade, Rounder
Weeds and Water, Stony Plain
Live, Rounder

Leon Rosselson

For the Good of the Nation, Fuse CF381
Nuclear Power No Thanks, (with Frankie Armstrong, Roy Bailey and others), The Plain Label
If I Knew Who the Enemy Was . . . I'd Shoot the Bastard Dead, (with Roy Bailey and Martin Carthy), Fuse CF284
Love, Loneliness and Laundry, (with Roy Bailey and Martin Carthy), Fuse CF271
That's Not the Way It's Got To Be, (with Roy Bailey and Martin Carthy), Fuse CF251

John Steins and Scott Sheerin

Midnight Light, River Town Records

Whiskeyjack

Uptown, ACR
One More Time, Boot Records
Whiskeyjack, WJS

Chris Whiteley and Caitlin Hanford

Chris Whiteley and Caitlin Hanford:

Chris and Ken Whitley in Junior Jug Band, Troubadour TR0018

with the Original Sloth Band:

Whoopee After Midnight, Troubadour TR005
The Original Sloth Band, Troubadour TR006

Chris Whiteley and Caitlin Hanford:

Lovin' In Advance, Troubadour TR0015

Winston Wuttunee

Me and My Friends, Sunshine SSB408
See The Arrow, Sunshine SSLP4004
Handsome Warrior, Sunshine
Reminiscing
Goosed by a Moose
Song of Wabun

Jessie Colin Young

Together, Racoon 10
Song for July, Warners
Light Shine, Warners

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The Perfect Stranger, Electra

The Youngbloods
The Youngbloods — Get Together, RCA
Earth Music, RCA
Elephant Mountain, RCA
Two Trips, Mercury
Ride The Wind, Racoon
Good and Dusty, Racoon
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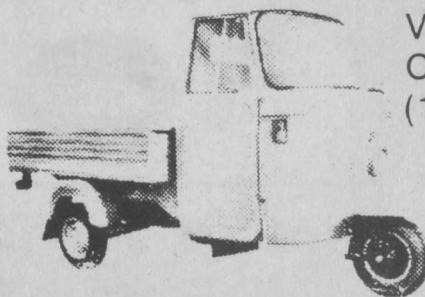
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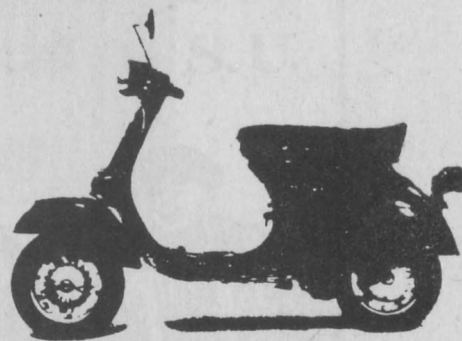
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Vinyl Junkies By Doug Cox

Finding an album by your favorite artist outside of the pop music field can be a problem for any music enthusiast. Most record stores are only interested in carrying the top-selling albums. They want to sell in large quantities and don't have time or space for an album that will only sell a fraction of what a top-selling pop album can. It is because of this "stack 'em high and watch 'em buy" or "price 'em low and watch 'em go" mentality in the retail record industry that makes it seem like a fast food business lacking in quality and variety.

Artists who have a limited audience because of the type of music they play (folk, blues, jazz) lose record sales to this system. They must find their audience and/or the audience has to find their records. Many artists sell their albums right off the stage when permitted. This is one of the few methods they have of reaching their audience with albums. In certain cases, if an artist is signed to a major label, that label won't allow the artist to sell his or her own albums off the stage. The company claims this interferes with their distribution. Such a policy can be most discouraging to the artist because the label's attempts at distribution are inadequate.

During the weekend of the Edmonton Folk Festival you will be able to find some of these records in our record tent. But where do you look during the rest of the year? The following list was compiled in order to help you find the music and information you want all give you an idea of where to start looking. Everyone on this list would love to hear from other music fans and most of them have catalogues available if you ask.

Searching for good music can be fun and finding it is reward enough for your efforts. Good luck!

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Stony Plain Recording Co. Ltd.
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Celtic Productions/Southside Folk Club
15016 62 Street
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—Very good selection of European Folk Music both traditional and modern.

Festival Records
3271 Main Street
Vancouver, B.C. V5V 3M6
(604) 879-2931
—Record distribution run by the Vancouver Folk Festival.
—Good Canadian selection.
—Includes some Kicking Mule and Flying Fish albums.

Home Made Music
218 Osborne Street South
Winnipeg, Manitoba R3L 1Z3
(204) 284-5150
—Record distribution run by the Winnipeg Folk Festival

CBC Enterprises
P.O. Box 500 Station A
Toronto, Ontario M5W 1E6
—Many good CBC recordings including "The Best of Touch the Earth."

BUDs Records
P.O. Box 2784
Philadelphia, Pennsylvania 19120
(215) 455-1385
—Major and lesser known Folk labels
—Includes British, Irish, Canadian and Australian artists.

Down Home Music Co.
10341 San Pablo Avenue
El Cerrito, California 94530
(415) 525-1494
—Blues specialists.
—Good Folk selection.

County Sales
P.O. Box 191
Floyd, Virginia 24091
—Mostly traditional American country music & bluegrass.

Gourd Music
Box 585
Felton, California 95018
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—Specializes in dulcimer albums and instruction booklets.

Kicking Mule Records
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Sugar Hill Records
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Rooster Blues Record Sales
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Books and Magazines

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c/o GPI Publications
20085 Stevens Creek
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Canadian Folk Festival Directory
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(403) 244-2804
— *A joint project of the CBC and the Canadian Folk Music Society.*

Fast Folk Musical Magazine
178 West Houston Street, Suite 9
New York, New York 10014
— *A national magazine that combines both a stereo album of 12 songs and a printed magazine in each issue.*

Country Music News
Box 7323
Vanier Terminal
Ottawa, Ontario K1L 8E4

Come For To Sing
917 West Wolfram
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A big THANK YOU to all those individuals named below who have made cash donations this year in support of the continuing operation of the Edmonton Folk Music Festival. This list does not include

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Let the Bon Temps Rouler

By Rob Storeshaw

Anyone who has worked up a sweat at one of the Festival's dances with Queen Ida knows that *zydeco* is one of the most vital and infectious styles of folk music in existence.

Brought to Louisiana from French Canada by the Acadiens (hence 'Cajuns'), the French two-steps and fiddle tunes fused with the creole culture and the blues of the black population to produce zydeco. The word *zydeco* is originally American patois for *haricot* which is French for "stringbean," or "snapbean," a staple of Louisiana dishes — an integral part of Mardi Gras dance parties.

There is a great deal of cross-fertilization between black and white southern music which has produced a real gumbo of archaic fiddle tunes, country & western songs, city blues and R & B, and more recently, rock & roll. The traditional instruments — accordion, rub board (a metal corrugated vest played with spoons or bottle openers), triangle and fiddle — have been supplemented by drums and electric bass and guitars . . . and sometimes even a horn section.

However, it is the accordion that most people associate with zydeco music. Around the turn of the century, the cajun accordion was introduced. Usually a diatonic Hohner with only two bass and ten treble keys, it operates something like a harmonica in that the sharps and flats are absent: this limits the number of keys in which songs can be played. Many modern players have graduated to the larger and more versatile chromatic accordion popularized by Clifton Chenier in the mid-fifties. A dynamic singer-accordionist, Chenier is the pre-eminent exponent of this style and he has recorded many albums, and even won a grammy.

Over the past few years, several zydeco bands have broken through to international success. Queen Ida and her Bon Temps Band, Rockin' Dopsie and the Cajun Twisters, and Stanley "Buckwheat" Dural and his Ils Sont Partis Band have all taken the 60s style of Clifton Chenier and added fresh song-writing and modern rhythms to produce a driving, sophisticated dance music still rooted in French traditions.

This year, the Festival is happy to present both Queen Ida and Buckwheat. Audiences can look forward to a rollicking good time!

Rob Storeshaw is a local harmonica player, graphic artist and musicologist.

"Selection,
atmosphere,
variety and
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Jennifer Stenberg,
Restaurant critic,
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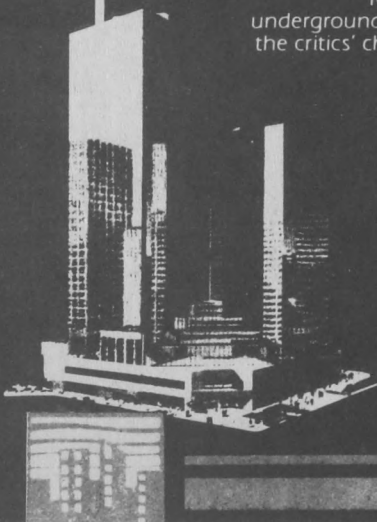
The reviews are in and the secret is out — the Gourmet Food Fair in Scotia Place is downtown Edmonton's great new lunch place.

Lunching at Scotia Place is a relaxing experience. The selection is varied and affordable. The atmosphere is bright and sophisticated. "It's that special glow that you get with lots of space and shades of white in the furniture and decor," says Jennifer Stenberg, restaurant critic with the Edmonton Sun.

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Hours: Saturday: 11:00am - 6:00pm

Sunday: 11:00am - 6:00pm

Six tents of craft people selling and demonstrating their crafts await your perusal. Come and indulge. If you want whimsical handmade gifts for friends or for yourself, we have them. If you are looking for handcrafted goods which are really functional — not

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Barbara Hansen, Co-ordinator

Brooke Kolodychuk (Brookecraft Holdings),
Edmonton *quilted fabric items*
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. *clothing, windsocks, toys*
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Manitoba *jewellery*
Arne Heayn (Trollwood), Edmonton
. *wooden toys*
Marlene Herbrik, Edmonton
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Rae Hunter (Sundogs & Northern Lights), Tofield,
Alberta *nature crafts*
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D'Arcy Greaves (La Guitare Classique), Edmonton
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Burton, B.C. *leather crafts*
Amoel Lisecki (Amoel's Copper Artwork), Calgary
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Claudette Ouimet/ Frank Gregory (Livewire Puzzles),
Edmonton *wire puzzles*
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Bill McInnis, Edmonton
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Robert C. McKinley (Tinner Tins), Edmonton
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Marlene Nosedá (The Shepards), Valleyview,
Alberta *handspun woven articles*
Duane Nourse, Olds
. *musical instruments, wooden boxes*
Gilbert Parent, Sherwood Park
. *wooden toys, rhythm instruments*
Jessica Retzer, St. Albert
. *silk scarves*
Carol Julianna Starr (Julianna), Peerless, Alberta
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Joanne Sabourin (Whimsical Works), Edmonton
. *soft sculptures, puppets, jesters*

Julio Sanchez, Edmonton
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Laine Sastok, Edmonton
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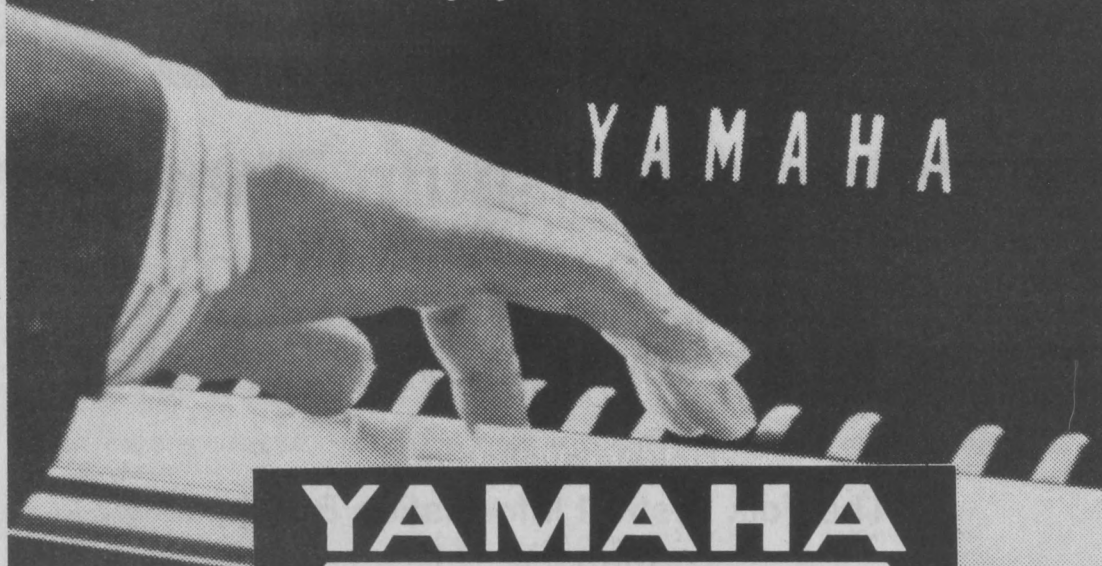
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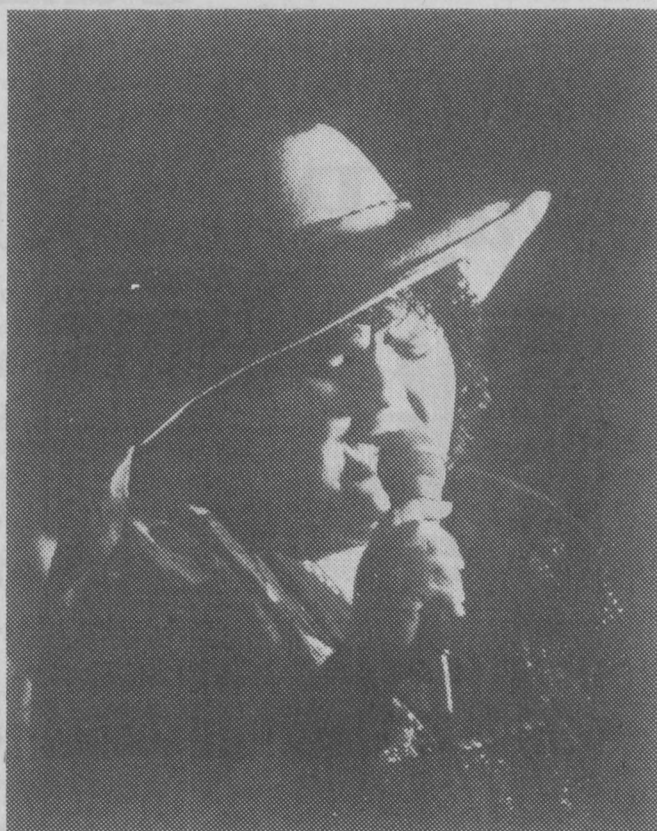
14616 - 111 Ave.

454-9323

FOLK MUSIC FESTIVAL CONCERT SERIES

Saturday, October 19th

RITA MacNEIL



Provincial Museum Theatre

All concerts 8:00 p.m.

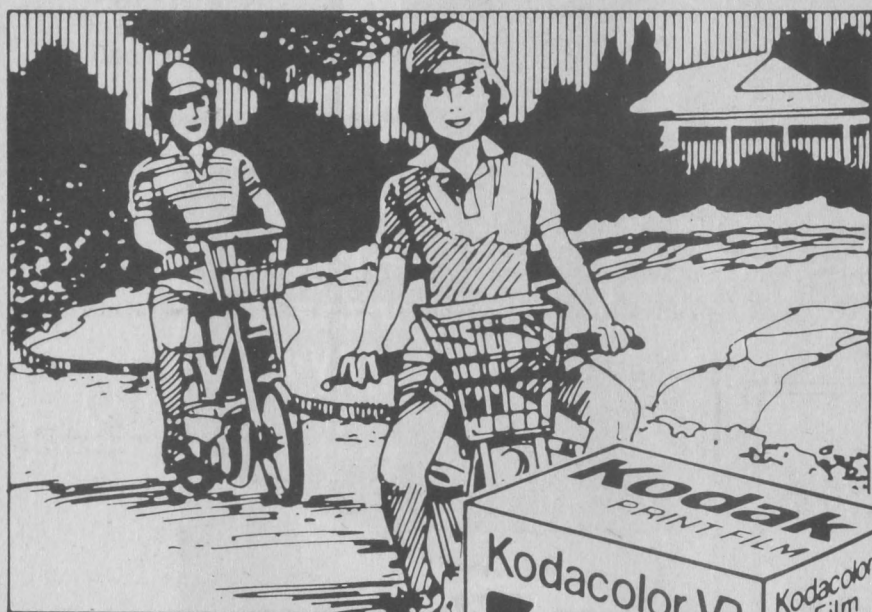
Tickets \$8.00 advance, \$9.00 at the door

Tickets available at
The Folk Festival Information Booth,

August 9 - 11
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Food Concessions

Food Concessions Hours

Fri. 5:00pm - 10:00pm

Sat. 10:00am - 10:00pm

Sun. 10:00am - 10:00pm

Each year, more and more Food Concessionaires want to set up shop at the Festival. This means that each year our choice is broadened, and we are able to bring you a carefully selected, absolutely scrumptious assortment of goodies. You'll notice some of the old "standbys" that have become somewhat of a tradition with us — elephant ears are appearing this year, stuffed and unstuffed, under a new handle — Whale Tails; Mexican food lovers will find that Rodrigos has returned; and all you Hamburger, Hotdog, French Fries and Kubasa eaters will find again that we have not forsaken you.

But don't be afraid to test your palate at some of the new booths. How about a refreshing Fruit Shake, or a Crepe, Roasted Candied Almonds, or Brine Salted Peanuts?

Next to music, food is one of our most favorite things — and we hope it shows!

What you'll find at our food booths:

Donairs, Roasted Candied Almonds & Peanuts . . . *Oakies Concessions, Edmonton*

Chili, Nachos, Brine Salted Peanuts, Popcorn . . . *Pringle's Popcorn, Edmonton*

Whale Tails, Felafel, Watermelonade, Apple Cider, Non-alcoholic Beer . . . *Caravan Foods, Victoria, B.C.*

Sandwiches, Bagels, and Croissants with various fillings, Daiquiris & Chi Chis . . . *Lorris Harris, Calgary*

Crepes, Various Exotic Juices, Beef Jerky, Lemonade, Iced Tea . . . *Crepe Shop, Innisfail*

Fresh Fruit Shakes, Fruit Cups, Milk, Frozen Juice Bars . . . *Okanagan Fresh Fruit Shakes, Kelowna, B.C.*

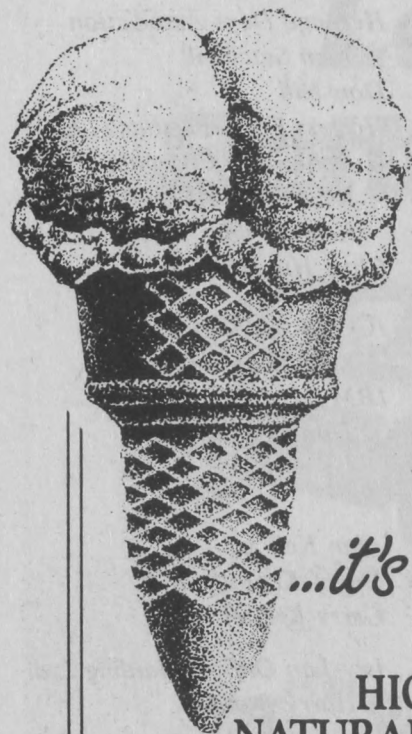
Burritos, Tacos, Quesadillas, Corn Chips, Brownies . . . *Rodrigos Burritos, Fulford Harbor, B.C.*

Fish & Chips, Deep-fried Oysters, Shrimp, & Calamari, Crab Nuggets . . . *Triple L Concessions, Calgary*

Cheese Steak, Kubasa on a Bun, French Fries . . . *Pelic-Inn, Wetaskiwin*

Ice Cream, Snow cones, Burgers, Hot Dogs, Corn on the Cob, Pork Burgers . . . *Gillies Concessions, Alberta*

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You Made It Possible

The Folk Music Festival happens as the result of the interco-operation of myriad numbers of people in this city. Many businesses, firms, companies, levels of government, agencies and individual people donate, loan and contribute to enable this event to take place. We acknowledge the support of the many.

Primary funding sources for 1985, to which we give our very special thanks — you made it possible — are

as follows:

The City of Edmonton

Alberta Foundation for the Performing Arts

Western Canada Lottery Alberta Division

Alberta Culture The Canada Council

We would also like to gratefully acknowledge a significant cash donation from *Molson Alberta Brewery*.

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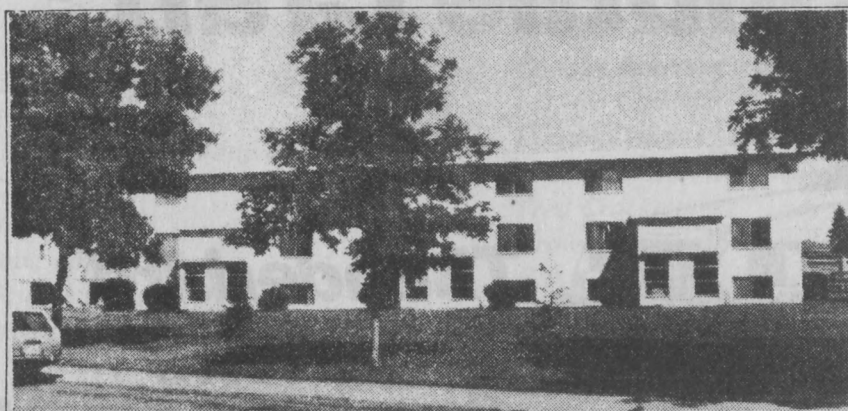
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TUNA CURRY

Ingredients:

One large can of tuna (politically correct brands preferred)
One large can of Pineapple chunks
One medium onion
Half cup of Mayonnaise
Curry to taste

Directions:

Drain the tuna and pineapple. Chop up onions. Mix it all together & let it set overnight if you can. Serve cold.

Amusing Tale:

A little girl was asked by a radio announcer: "What are you going to be when you grow up, little girl?" To which she replied: "A woman, dummy."

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STAGE 1	STAGE 2	STAGE 3	STAGE 4	TENT I	TENT III	K-LITE CHILDREN'S STAGE
ME AND MY MANDOLIN  HOST-JACK TUTTLE •JEFF ROSE •MITCH & MARK SCHROCK •JOHN HOFFMAN •BEV FUFFRELL	WITH THANKS TO YAMAHA PIANOS COYNE (PIANO STYLINGS) HOST-DAVID AMRAM •RON CASAT •LINDA MORRISON •DAVID RAFFENAUD	STRUMMIN' PICKIN' & FRAILIN' ON THE OL' BAN-JO HOST-SUE MASSEK •RICK BAFFMAN •DAVID FLEMING •DAVID KOUZAN •LUKE WILSON	FIDDLE FEVER HOST-ROLLIE LA PIERRE •JAMES HURLEY •KAREN JONES •SHANNON MC-DADE •MARTIN RACINE •VICTOR SCHULTZ	SATURDAY PROGRAM		K-LITE CHILDREN'S STAGE
STORY SONGS & STORIES HOST-PADDY TUTTLE •WINSTON WUTTUNE •PAULA JARDINE •IAN JOHNSTONE •LAUGHING MOON THEATRE	SLIP-SLIDIN' AWAY (SLIDE GUITAR) HOST-BOB BROZMAN •AL KATES •JOHN HAMMOND •CAROL MCCOMB	BELLOWS & BUTTONS (ACCORDIONS) HOST-QUEEN IDA •BUCKWHEAT DURAL •SHAYLA FINK •YVES LAMBERT •DAVID RAFFENAUD	SOMETHING IN COMMON HOST-KEN BLOOM •LOST IN THE COLONIES •JOHN STEINS & •SCOTT SHEERIN			ginni clemmens GILBERT PARENT
CONCERT •MA FLETCHER	CONCERT •PAUL FINKLEMAN	CONCERT •FUN COUNTRY	CONCERT •KEN BLOOM	MANDOLIN BASICS & BEYOND WITH JACK TUTTLE	IMPROVE YOUR JUGGLING •MOSHE LE NUAGE •ROBERTO MORGANTI •WE JUGGLE TILL WE DROP	Phuzz and friends McDADE Family Band
JUGGLER EXTRAORDINAIRE •MOSHE LE NUAGE	CONCERT •WINSTON WUTTUNE	CONCERT •PADDY TUTTLE	CONCERT •LINDA MORRISON	THE DULCIMER AS A SOLO INSTRUMENT RANDY RAINE-RENSCH	FINDING YOUR NATURAL VOICE EXPERIENTIAL EXERCISES IN VOCAL TECHNIQUE •FRANKIE ARMSTRONG •GINNI CLEMENS	Phuzz and friends McDADE Family Band
LOONEY TOONES MERRY & MALADIES HOST-GINNI CLEMENS •FUN COUNTRY •GIRLS WHO WEAR SUASSES •VERA JOHNSON •LAUGHING MOON THEATRE	CANADA: NORTH, SOUTH, EAST, WEST & CENTER HOST-LUKE WILSON & LOST IN THE COLONIES •LA BOTTINE SOURRIANTE •SHINGOOSE •SPIRIT OF THE WEST •JOHN STEINS & SCOTT SHEERIN	CONCERT •ANONYMUS THEY'RE NOT LOONEY & I'M NOT JEWISH •FIN JAN •AL SIMMONS	EMILY'S QUEEN WITH FRONT LIDA PORCH SESSIONS (EMILY FRIEDMAN)	APPALACIAN MUSIC-PAST & PRESENT REEL WORLD STRING BAND	VOCAL ARRANGEMENT HOST-LINDA MORRISON WITH CHRIS WHITELEY •CAITLIN HANFORD •GRYPHON QUINTET •WHISKEY JACK	Moz Wright Robert & Morganti MA FLETCHER
SONGS TO RIGHT THE WRONGS HOSTS-FRANKIE ARMSTRONG & LEON ROSSELSON •VERA JOHNSON •FAITH PETRIC •SHINGOOSE •JUDY SMALL	OLD TIME JAMBOREE •AUDIENCE PARTICIPATION HOST-GILBERT PARENT •LA BOTTINE SOURRIANTE •LIMITED EDITION REEL WORLD STRING BAND •SHUFFLE CREEK DANCERS	SWINGIN' HOST-BOB BROZMAN •GIRLS WHO WEAR GLASSES •GRYPHON QUINTET •LOWA ROSE	GOTTA LOTTA RHYTHM IN MY SOUL HOST-DAVID AMRAM •GUINVALE & SUKUTAI •MARIKIMBA ENSEMBLE •K.D. LANG & THE RECLINES •QUEEN IDA	THE UKRAINIAN BANDURA •KEN BLOOM •JULIAN KYTASTY	LET'S WRITE A SONG FOR YOUNG AUDIENCES •PAULO	KENUPPETS ian johnstone
MY FAVORITE SONGWRITERS HOST-LEON ROSSELSON •K.D. LANG •JUDY SMALL •JESSE COLIN YOUNG •CHRIS WHITELEY •CAITLIN HANFORD	COLLAGE HOST-RANDY RAINE-RENSCH •ANONYMUS •KEN BLOOM •JULIAN KYTASTY	ALL WHITE & FEELIN' BLUE HOST-GINNI CLEMENS •BOB BROZMAN •JOHN HAMMOND •LINDA MORRISON	OLD WAVE, NEW TIME MUSIC HOST-JEFF ROSE WITH TOWA ROSE •FIN JAN •SPIRIT OF THE WEST •WHISKEY JACK	BLUEGRASS BANJO TECHNIQUES •DENIS LE PAGE	WRITING SONGS WITH A PURPOSE •SHINGOOSE •WINSTON WUTTUNE	the MOON'S a RABBIT PAULO
OPEN STAGE	OPEN STAGE	OPEN STAGE	OPEN STAGE		LAYOUT BY	ROLY & ANGELLA THOMPSON

STAGE 1	STAGE 2	STAGE 3	STAGE 4	TENT I	TENT III	K-LITE CHILDREN'S STAGE
11:00 SONGS TO RAISE YOUR CONSCIOUSNESS HOST-GINNI CLEMMEIS •KEN BLOOM •BOB BROZMAN •VERA JOHNSON •PADDY TUTTY	11:00 I SAW THE LIGHT (GOSPEL SONGS) HOST-LINDA MORRISON •GRYPHON QUINTET •IOWA ROSE •LIMITED EDITION •WHISKEY JACK	11:00 SO YOU'VE GOT LARYNGITIS, EH?? (INSTRUMENTAL TUNES) HOSTS-JOHN STEINS & SCOTT SHEERIN •ANONYMUS •FINJAN •RANDY RAINE-REUSCH	11:00 WITH LOVE, FROM ALBERTA HOST-TERRY McDADE WITH THE McDADE FAMILY •LOST IN THE COLONIES •FUN COUNTRY •MA FLETCHER •PAUL FINKLEMAN	11:30 MA FLETCHER'S ANNUAL BASIC FOLK GUITAR WORKSHOP	11:30 ALL YOU NEED TO KNOW ABOUT PERFORMANCE SOUND& LIGHTING WITH CLIVE ALCOCK & IAN KERR	11:00 K-LITE CHILDREN'S STAGE
12:00 WOMEN SINGING ABOUT WOMEN HOST-GINNI CLEMMEIS •VERA JOHNSON •JUDY SMALL •FAITH PETRIC •REEL WORLD STRING BAND	12:00 HEARING DOUBLE HOSTS: GIRLS WHO WEAR GLASSES •FUN COUNTRY •LEON ROSSELSON •FRANKIE ARMSTRONG •CHRIS WHITELEY •CAITLIN HANFORD	12:00 NATIVE IMAGES HOSTS- SHINGOOSE •DAVID AMRAM •WINSTON WUTTUNEE	12:00 I DON'T NORMALLY DO THIS, BUT.... HOST- EMILY FRIEDMAN •ANONYMUS •BATTLEFIELD BAND •JOHN HAMMOND •K.D. LANG •AL SIMMONS •SPIRIT OF THE WEST	12:30 KENDUPPETS	12:30 PAULO	12:00 David Amram
1:00 FUN & ILLUSION with Laughing Moon Theatre •FAITH PETRIC	1:00 CONCERT •RANDY RAINE-REUSCH	1:00 CONCERT GIRLS WHO WEAR GLASSES •SHINGOOSE	1:00 CONCERT JOHN STEINS & SCOTT SHEERIN	1:00 SLIDE GUITAR TECHNIQUE •BOB BROZMAN	1:00 ADAPTING DIFFERENT MUSICAL STYLES TO BLUEGRASS -WHISKEY JACK-	1:00 IOWA ROSE
1:30 CONCERT •FAITH PETRIC	1:30 JUGGLING, FIRE BREATHING & SWORD SWALLOWING •ROBERTO MORGANTI •MOZ WRIGHT	1:30 CONCERT •SHINGOOSE	1:30 CONCERT •LOST IN THE COLONIES	2:00 MEDIEVAL MUSICAL INSTRUMENTS WITH ANONYMUS	2:00 WRITING SONGS TO FAN THE FLAMES OF DISCONTENT •JUDY SMALL •LEON ROSSELSON	1:30 SHAYLA FINK
2:00 STRONG WOMEN REMEMBERED IN TRADITIONAL SONG HOST-EMILY FRIEDMAN •FRANKIE ARMSTRONG •GINNI CLEMMEIS •JOHN HAMMOND •FAITH PETRIC •PADDY TUTTY	2:00 CLOGGIN' LESSONS SHUFFLE CREEK DANCERS WITH THE REEL WORLD STRING BAND FOLLOWING ZORBA'S FOOTSTEPS (GREEK DANCE PARTICIPATION) •VASSILIOS PAPACHRISTOU WITH KYKLOS	2:00 A MARRIAGE OF MUSICAL MODES HOST-RANDY RAINE-REUSCH •DAVID AMRAM •KEN BLOOM	2:00 WITH INSPIRATION FROM MOTHER EARTH •LOST IN THE COLONIES •McDADE FAMILY BAND •SHINGOOSE •JOHN STEINS & SCOTT SHEERIN •WINSTON WUTTUNEE	2:30 The MOON'S a RABBIT	2:30 The REEL WORLD STRING BAND	2:00 ian johnstone
3:00 THE ALL NEW VAUDEVILLE SHOW! HOST- AL SIMMONS •MOZ WRIGHT •GIRLS WHO WEAR GLASSES •LAUGHING MOON THEATRE •YOSHIE LENOUE •ROBERTO MORGANTI	3:00 BASICALLY BLUEGRASS HOST- MATCH LE RAGE WITH LIMITED EDITION •GRYPHON QUINTET •IOWA ROSE •WHISKEY JACK	3:00 WE DANCE FOR YOU •VASSILIOS PAPACHRISTOU WITH KYKLOS •GUINVAI & SUKUTAI •MARIKIMBA ENSEMBLE	3:00 LET'S ROCK IT!! •JOHN HAMMOND •K.D. LANG & THE RECLINES •LINDA MORRISON •SCOTT SHEERIN •CHRIS WHITELEY •CAITLIN HANFORD	3:00 TIPS FOR THOSE WHO ASPIRE TO TEACH CHILDREN TO MAKE MUSIC •IAN JOHNSTONE	3:00 The REEL WORLD STRING BAND	3:00 The MOON'S a RABBIT
4:00 I HAD THIS IDEA..... HOST- KEN BLOOM •BOB BROZMAN •PAUL FINKLEMAN •LEON ROSSELSON -JUDY SMALL	4:00 CELTIC INFLUENCES HOST- J. KNUTSON WITH SPIRIT OF THE WEST •PADDY TUTTY •BATTLEFIELD BAND •LIMITED EDITION	4:00 GROSS-CULTURAL BLOW-OUT HOST- MYRON SCHULTZ •FINJAN •GUINVAI & SUKUTAI •MARIKIMBA ENSEMBLE •BUCKWHEAT ZYDECO	4:00 GOIN' UP TO THE COUNTRY •K.D. LANG •RIDERS IN THE SKY •AL SIMMONS •CHRIS WHITELEY •CAITLIN HANFORD •LINDA MORRISON	4:00 WRITING SONGS FOR WORKING PEOPLE WITH VERA JOHNSON & FAITH PETRIC	4:00 Phuzz and friends	4:00 ian johnstone
5:00 OPEN STAGE	5:00 OPEN STAGE	5:00 OPEN STAGE	5:00 OPEN STAGE	5:00 KEEPING THE TRADITION ALIVE HOST: FRANKIE ARMSTRONG •ANONYMUS	5:00 WRITING SONGS FOR WORKING PEOPLE WITH VERA JOHNSON & FAITH PETRIC	5:00 WHISKEY JACK
LAYOUT BY ROY & ANGELLA THOMPSON						5:00 ANGELLA THOMPSON

Evening Concerts



Friday at 6:00 p.m.
Saturday and Sunday
at 5:30 p.m.

Friday Evening Concert

The McDade Family Band
Vera Johnson
Bob Brozman
Leon Rosselson and Frankie Armstrong
La Bottine Souriante
Al Simmons
Spirit of the West
Gryphon Quintet
Queen Ida and the Bon Temps Zydeco Band

Saturday Evening Concert

Whiskey Jack
Ginni Clemmens
Finjan
Gwinyai & Sukatai Marimba Ensemble
Battlefield Band
Judy Small
Vasilios Papachristou with Kyklos
Jesse Colin Young and the Youngbloods
K.D. Lang and the Reclines

Sunday Evening Concert

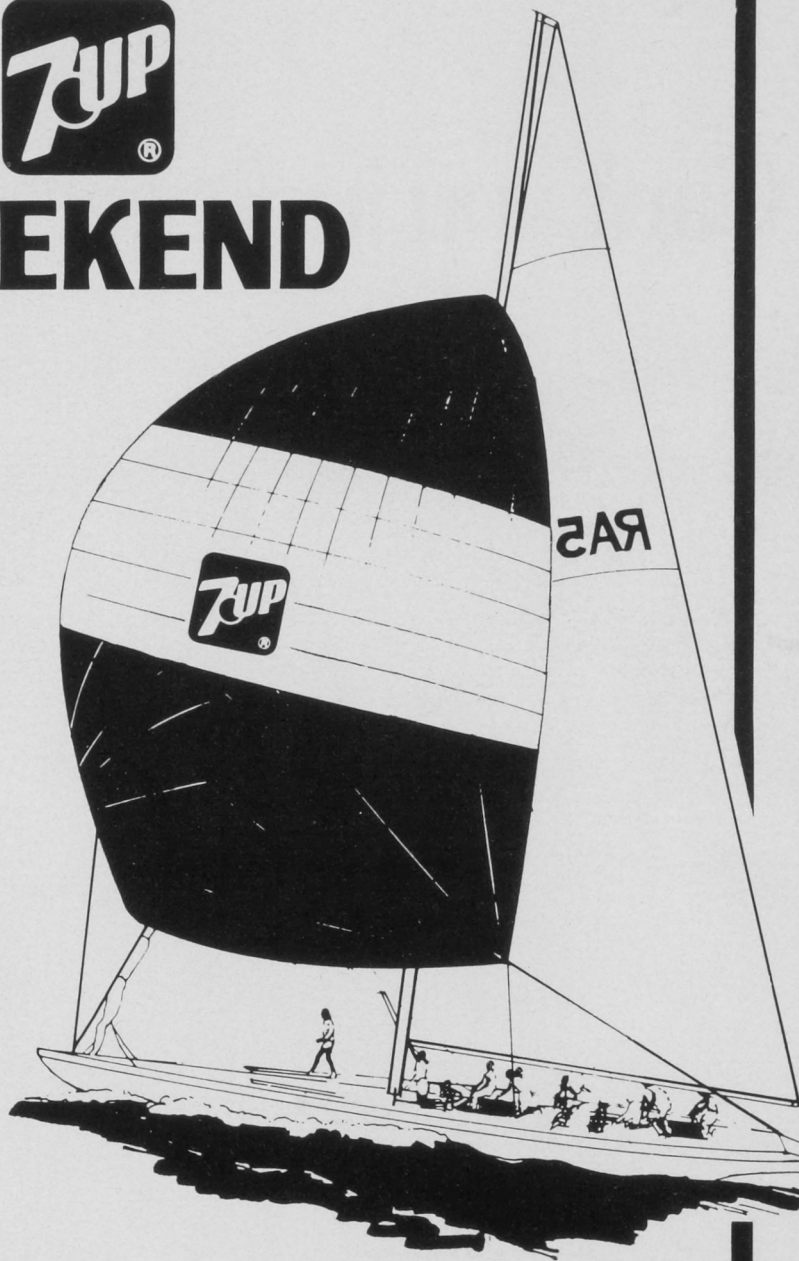
Limited Edition
Iowa Rose
John Hammond
Chris Whiteley & Caitlin Hanford
Buckwheat Zydeco
David Amram
Reel World String Band &
The Shuffle Creek Dancers
Riders in the Sky
Finale

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Festival
Weekend



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